

# THE ATHENÆUM

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**ROYAL ACADEMY OF ARTS.**—On Friday, the 10th inst., being the NINETEENTH ANNIVERSARY of the Foundation of the Royal Academy of Arts, a General Assembly of the Academicians, the following Silver Medals were awarded:

To WILLIAM HOLYOAKE for the best Painting from the Living Draped Model.  
To BENEDICT CRAWFORD for the best Drawing from the Life.  
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To HENRY M. EYTON for a Perspective Drawing.  
JOHN PRESCOTT KNIGHT, R.A., Secretary.

**CHEARING CROSS HOSPITAL, WEST STRAND.**—The number of Sick and Disabled Applicants at this Charity being much increased by the greater privations to which the poor are now liable, and by the inclemency of the season, the Governors respectfully solicit the assistance of the Benevolent, which will be thankfully received by the Secretary, at the Hospital, and by Messrs. COURT, 20, Strand; Messrs. DAWSON, 48, Charing Cross; Messrs. HOAR, 27, Fleet-street; and through all the principal Bankers.  
JOHN ROBERTSON, Hon. Sec.

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*Thirty-five Years of a Dramatic Author's Life.*

By Edward Fitzball, Esq. 2 vols. (Newby.)

Is the Cornish-British and Gaelic languages the word *Ball* implies two wide extremes,—the bottom of a mine, and the summit of a mountain. Under a name with such interpretations hanging to it, a man of genius, poetry, and imagination, such as Mr. Ball is, according to his own moderate estimate of himself, might have been well content to ransack nature, and win crowns from his contemporaries. But our dramatic author has blood in him as well as the great endowments just enumerated, and he takes advantage thereof, in order that he may not be confounded with a rival and more vulgar Ball. The maiden name of the lady who had the honour of being the mother of the British Lope de Vega, as Mr. Ball incidentally suggests himself to be, was *Fitz-Conqueror* it should have been; but it seems to have been only *Fitz-tout-court*. The lady's son took it as he found it, and prefixed it to his paternal name;—a Norman bronze handle to a Cornish tin-cup. "Proud enough," says Mr. Fitzball, "was my mother of this name of Fitz, believing, from tradition, that her great ancestor was a natural son of William the Conqueror, by a Saxon lady; certain it was that her great-grandfather held a grant from the Conqueror of a piece of land called *Fitz-Follie*. He was a great agriculturist, it appears, in those days, and tilled his own ground with a silver ploughshare, such being a mark of high distinction in barbaric times." After reading this interesting series of extremely remarkable facts, we may venture to express our regret that Mr. Ball's modesty prevented him from taking his great ancestor's patrimonial title. Edward de Fitz-Follie would have been more imposing than even Edward Fitzball; and the name, with the memory of the grant of land, would have served to suggest to antiquaries that as Edmund Ironside conferred Walworth (or Well-worth) on his jester, Hitard; William, a good slice of Gloucestershire on his jocular, Berdie; and John, the estate of Fons Ossane in Mortain on Piculph, his buffoon,—so there was a court-fool of the Conqueror's of whom nobody had hitherto heard, but whom the Norman (as princes were wont to do with Sir Merry-Man) addressed as his "*son*," and made lord of the manor of *Fitz-Follie*!

The descendant of this Norman country gentleman has, in the volume before us, narrated some passages of his autobiography. His name will be familiar to play-goers on both sides of the bridges; since, some five-and-thirty years ago, he produced his '*Innkeeper of Abbeville*,' he has been constantly before the public as a writer of plays, dramas, operas, songs, and "nearly all the stories in the *Belle Assemblée*." Mr. Fitzball, in the course of his autobiography, describes himself as being distinguished for "retiring sensibility." In his obscure native place, Burwell, Cambridgeshire, "there was no sort of society, be it observed, which understood me, or had any sympathy with a poetical imagination whatever." He found more appreciation of himself at Nottingham, from the kinsfolk of Kirke White, "who treated me as the family of such a poet would be sure to treat any one gifted with the slightest spark of talent or genius." Then, the modest author informs us that he "really feels with a foresighted Frenchman," who between them make no great discovery; and he "lent all his genius to aid the cause of music," and by his

English words enabled Balfe, Bishop, and Rossini to snatch triumphs which they would doubtless have found difficult of achievement but for this friendly assistance. Mr. Fitzball intimates that the distinguishing characteristic of his genius was originality, and the secret of his astounding successes lay in his observation, adoration of, and fidelity to nature. As Mrs. Siddons carried her genius to any barn, the manager of which could handsomely pay the illustrious and money-loving Sarah, so Mr. Fitzball allowed his genius to be at the service of any call, from a tragedy for Drury Lane to a mystery for the sawdust actors at Astley's. In telling these things, however, he begs of you to ever bear in mind that—"I am really, and not ashamed to own it, a very diffident and retiring person, as regards my own merits." Occasionally, of course, this modest great man had his little healthy checks; and when he produced his unsuccessful melo-drama of '*The Travellers' Room*,' to vary the operatic entertainment at the Surrey, he accounts for the failure by profoundly and piously observing,—"*There is an old adage which says you cannot serve God and Mammon, so somehow the operatic and the melo-dramatic don't couple well together!*" But what is a failure or two to a man who can say that "it really seems quite ridiculous" how many pieces he and Lopez de Vega have written for the delight of their respective good-natured publics? Of his "inventive powers," from poetry to pantomimes, he speaks cheerfully, not boastfully, as he thinks, and as he fancies it might have been better for him to do,—for, says he, "I begin to think now, although I myself have never adopted the system, that part of the education of a boy who has his way to make in the wide world, should be to blow his own trumpet, like a mountebank outside the show." Mr. Fitzball has other tastes, whatever his convictions may be, and simply states that when he wrote words to the music of the ancient masters, produced at the Hanover Square Rooms, his Corales were *encored* by Her Majesty and the audience! But he is just as well as modest.—"*I feel*," he says, "that I ought to share the reputation with my numerous composers," whose names he then records, and "proudly acknowledges," in the hope that posterity will not altogether forget them;—among them are Meyerbeer and Mozart.

There is a faint idea afloat in the author's mind that it would be well to produce other testimonials of his excellence besides his own. And, certainly, if the descendant of the Lord of Fitz-Follie has a very approximate idea of his own value, so, it appears, has his worth been correctly weighed and acknowledged by other people. In early life, a strolling manager declared that he deserved a good education, and his anxious mother begged him not to go and do like Tasso. At an early age, having perhaps even then that autobiographic tendency which he has so curiously developed in these volumes, he wrote a poem, called '*The Idiot Boy*'; of which, he confesses "*Messieurs of the New Monthly* did me the honour to speak in a most uncompromising way." What of that? The encouragement of "the best of bishops" (Norwich), the commendation of Mrs. Opie, praise from Mrs. Inchbald, and the flattery of the "celebrated Capel Loft," caused him to "fancy himself somebody little inferior to the Laureate." A visit to Sir Charles Bunbury is mentioned, only "to show the high appreciation which this family invariably bestowed upon talent, even" (he adds, though this we think an excess of modesty,) "of the humblest description." Mr. Fitzball had not yet risen to

manifest his originality and observance of nature in the adaptation of melo-drama from novels. When that manifestation was made to the world, Charles Kemble courted him; bonny Mrs. T. P. Cooke praised his poetry,—Arnold had him in request, as poor Peake "professed himself no poet,"—Barry Sullivan spoke well of him *behind his back*,—Sir William de Bathe listened to his dramas with surprise and pleasure,—Robson was transported at his ability, before he was less pleasantly transported for his own rascality,—whole audiences melted nightly into tears, "over and over again," at the moral and religious teaching of his greater dramas,—a Mr. \* \* \* invited him to supper, after the failure of '*Nitocris*'; and "the gentleman himself, putting aside the servant, with his own hand took off my cloak, displaying thereby most distinctly the perfect gentleman!" Could anything go beyond this? Yes, Mr. Fitzball believes that the words to the Corales (his Corales of the ancient masters) may be in the Library at Buckingham Palace,—and he is told that Sir Henry Bishop employed his dying moments in speaking of him with enthusiasm! If this be not sufficient, let all be summed up in the fact that Her Majesty was the first to discover the merits of Mr. Fitzball's poem, entitled '*A House to Let*,' and which poem has this remarkable fact connected with it, that it was, as the author assures us, "*written inadvertently*."

We believe in this last case that Mr. Fitzball means what he says; but this is not the fact in every instance. Between him and the printer, the volumes seem to glory, like Mrs. Malaprop, in a nice derangement of epitaphs, and to treat history and chronology in a very unceremonious and melo-dramatic way. For a writer, chronicler, and purist, who appreciates his own excellencies, Mr. Fitzball condescends to more little slips than we should have supposed he would have cared to commit, or to be detected in. Thus he tells us that his tragedy of '*Edwin*' "was founded on the late Miss Edgeworth's popular novel of '*The Scottish Chiefs*!'" When he gets away from the course of his story, he comes back with the remark, worthy of that estimable nobleman, Lord Duberly,—"*but I transgress!*" He informs us that '*Der Alchymist*,' was composed by *Sphor*,—that Mr. Keeley married a Miss *God-dard*,—speaks of *Sappio* and Miss *Cause*,—sets down Yates as great in '*Quasemoda*,'—lauds "that wicked wag, *Stockquiller*,"—records of Elton the actor as "lost, sad to say, on his passage from Dublin"; but how the *Pegasus* went down near the Fern Islands, between Leith and Scarborough, on a passage from Dublin, Mr. Fitzball, who is so particular in his geography on other occasions, as to impress upon us the fact that Boulogne is "in France," does not inform us. With the orthography of actors' names generally, he makes dreadful havoc; Mr. Keeley occasionally gets fewer vowels than he usually lays claim to; poor Davidge is defrauded both of vowels and consonants; and Miss *Fortescue* has a piquant irregularity given to her name by its mis-spelling. The climax of Malapropisms, in a gentleman who was reader to two theatres, and complains of the amount of nonsense he had to read and reject, may, perhaps, be fixed in the following sentence, page 142, vol. ii.:—"*Corasco; or, the Warrior Steed*, was mounted in a way and a style I little expected, and ran, to my great advantage, *upwards*, if not more than one hundred nights!" All these strange readings are worthy of him who is said to have improved '*The British Grenadiers*,' after the fashion of—

There's Job, the God of Thunder, and March, the God of War.  
Great Napkin with his trident, Apollon in his car;  
And all the Gods too lustful descending from the spears,  
With their tow row row row row row row,—the British Grenadiers.

—Having said thus much of the book and the author, we will not dismiss either without a few samples. Here, gentle Reader, is a trait of the second Lady Bunbury, who, it will be seen, was something besides rheumatic. Excuse the English:—

"Of this excellent lady, the story (told me by my mother,) is very interesting, notwithstanding her rheumatism, she had been a perfect heroine of romance. Her innocent village beauty, when a child, particularly attracted the notice of Lady Sarah Bunbury, (Sir Charles' first wife), her name was Cocksedge, I think. Lady Sarah not only received, but generously educated her like a gentleman, and when the former deserted the hall and her husband, to share the fortunes of another, in every respect far inferior to the man she had forsaken, she took Miss Cocksedge with her, but they had not proceeded far in the carriage, when, as if suddenly touched with remorse or compassion for her excellent husband, she observed with emotion, that he would be very lonely in her absence, and, ordering the carriage to be stopped, she requested Miss Cocksedge to alight and return to Sir Charles, and confer on him every kind attention. Miss Cocksedge did as she was requested, and afterwards became Lady Bunbury, in the place of her not unkind-hearted benefactress, the best of wives, as she was one of the best of women, and, the deserved, future happiness of Sir Charles was fully confirmed by the true affections of this most excellent lady."

Here, too, is a picture a little confused:—

"Not only Keely, but Mrs. Keely charmed everybody by her *naïve*, sprightly, and natural acting, and her ballad singing. It was curious that we should meet thus in after years: I was once on a visit at Mrs. Cobbold's at Holy Wells; there was a large party, and a *protégé* of Mrs. Cobbold—a most extraordinary and gifted child was to play the harp. Everybody was in the drawing room; the servants all running here and there to wait upon the guests; when happening to cross a passage, I saw a little child, with eyes refulgent with intelligence, trying to lift a harp nearly three times taller than herself, with all the intention of a giant, and carry it into the drawing room. Of course, the attempt was fruitless, and I, much amused, gladly executed the task for her. I never saw that interesting child again, till, one evening, she recognized me in the green-room of Covent Garden. It was the already popular Miss Goddard—my fairy of the harp; now the imitable Mrs. Keely."

A tragedy rehearsed has a farcical effect; witness that of Mr. Fitzball's 'Nitocris,' "a great effort, intended to have produced a great effect, in a GREAT country":—

"All went calmly on, my Egyptian galley, with her lotus-leaf oars, and light gauzy sails, seemed to be floating up the lympid Nile, before a golden wind, when lo, a dark speck appeared in the horizon, and of whom should it assume the form, the reader will never guess, but of my old friend, comic Charles Matthews, returned from a tour. He was, in fact, the acting manager, and seemed to me to roll out of a large walnut shell, on the stage, like some spirit of drollery, in whose presence Melpomene herself dries up her tears, and begins to laugh. This gentleman, and I have no doubt, with every good intention on his part, thought proper to read the piece to the performers over again. Now, I appeal to any person who has ever seen Mr. Charles Matthews act his comic parts on the stage, whether they can help an involuntary smile at the bare idea of the expression of his face, reading a tragedy; of course the effect was that which would have been produced by his reading one of his own Olympic burlesques; I confess I could not resist laughing myself, till tears trickled down my cheeks. As may very naturally be supposed, I was inwardly and deeply mortified; at the same time, I do not mean to infer that he intended

to turn the play into ridicule, but the more serious he appeared, the more laughable it became, and what was most extraordinary, he seemed the only person unconscious of the effect produced; and I sincerely believe, had he felt what I suffered on the occasion, would have been the first to pity me. The rehearsals now, that Matthews had possessed himself of the subject, proceeded as before. Matthews did his best to set all right; but, as the slightest word he uttered, attempting to be serious, caused a titter, Melpomene, in a panic, picked up her dagger and velvet robe, and quitted the theatre. In fact, the comic muse, in cap and bells, was getting up a serious tragedy. The young lion was playing kitten-like gambols with a scull, and the effect may be imagined. I have heard from a very clever person too, that in rehearsing a tragedy, there is not the slightest occasion to speak in a dismal voice, or to put on a long melancholy face, so long as you assume it at night. I know not if this opinion be correct; I must leave that to be decided by the experience of such men as Mr. Macready and Mr. Charles Kean. Certain it is, that the rehearsals of my tragedy, the latter ones, were anything but melancholy."

This tragedy was found so overpowering on the first night, that after three acts of it the manager thought it best to administer a lively farce,—a proceeding which highly disgusted the author. Of his book, as will have been seen, we have no high opinion. It is not, as the author thinks, a perfect history of thirty-five years of the stage. It is nothing like that. Many of the pages appear to have been written years ago, and add inextricable confusion to sentences applying to matters of to-day. The history is wrong, the conclusions erroneous, the whole thing a mistake. One matter alone is superbly illustrated,—the author's simplicity; we give him credit for this, rather than for conceit. This, however, is so monstrous, that the only return for it would be contempt, were it not for a touch of nature, that redeems work and author, and wins for the last a certain measure of respect. His battle of life has been a tough one; but he has fought it like a simple-minded, honest, upright man. During the greater part of it, he was sustained by one of those wives who are guardian angels to men in their struggle with the world. However ill that world went, the loving couple contrived to keep a modest, sacred ark of home, independent of all aid, save the salary of labour, for themselves and their daughter. The author speaks of the death of his excellent wife in touching and manly terms; and the sympathies of his readers are not diminished, but more deeply interested, when he tells us that in the midst of his grief the necessities of life summoned him to labour, and that his oppressed mind and aching heart found some oblivion and some relief in the labour to which he was summoned,—the concoction of a Christmas pantomime. Oh, ye Athenians, to what have they to submit who toil for your recompense and your applause!

#### New Pictures and Old Panels. By Dr. Doran. (Bentley.)

AFTER an evening with Sydney Smith or Theodore Hook, you meet a friend next day at dinner. So you saw Sydney (or Theodore) last night, says your inquisitive friend; you had a pleasant supper, lots of quips and jokes—now do tell me all about it. O, yes! your head swims, your sides ache with that brilliant sport; you remember how much you enjoyed the fun, how the liquid light of mirth shone in your neighbour's eyes, and the laughter rolled from sparkling lips. But when you come to tell "all about it," your brain refuses to condense, to crystallize, and marshal the amazing flood of repartee, and jest, and anecdote. You may, perhaps, pick out a saying here and there.

But this is showing a stone for a pyramid. You prove that the wit was nimble, the spark electric, yet give no more idea of the merry night than a jar of Rhone water gives one of the size and scenery of Lake Lemane.

So with Dr. Doran's books. Once before we have said these volumes are not to be labelled and put on the shelf. Description is useless. To be known they must be read.

An old-fashioned machinery—that served Boccaccio's turn in the Villa Palmiera, and has served a thousand independent artists since his time—that of a party of friends, artists, authors, and the like, allows Dr. Doran to tell a host of odd anecdotes and stories in his own way,—that is, with no other sequence than succession, and from no particular point of view, and winged to no premeditated end. Our Doctor, we are glad to say, is not one of the gentlemen who write with "a purpose."

Right-hand Panel—Left-hand Panel—Centre Panel—are the headings of three opening chapters, in which the same puppets figure, with differences of costume and of age—actors and actresses, parsons and men of letters,—chiefly Dr. Dodd and Dr. Johnson, Goldsmith, Wesley, and Mrs. Bellamy. The pictures dissolve into masquerade; but we may stop one of the masques for a moment. Dodd, a word with you! Now, Dr. Doran, make your sketch of the scapegrace:—

"He had spent whole months with Mossop, the actor, who drilled him into reading the Litany with such witching emphasis that women went miles only to hear him read the Litany. Mrs. Clive had made him pay rather dearly in dinners and suppers, and mulled claret and earrings, for instructing him in a pleasing delivery of the services for the solemnization of matrimony, the churching of women, and the private or public baptism of children. Palmer had taught him how to read a public notice from the pulpit with effect, and Woodward had enlightened him as to the achievement of distinctness with grace, in enunciating the 'Dearly beloved,' and in reading an Epistle. For all this, Will was indebted to the players at Drury Lane,—but the necessary money was well laid out. It returned cent. per cent. Covent Garden was not backward in lending him a certain sort of fitness for his calling. The effect was seen on an Ash Wednesday, when Will had to recite the Communion sentences, and on any day set aside for the proclaiming of the creed of St. Athanasius. Then, Will's audiences beat Barry's; and Barry had been his master. Week after week, Will had attended at Barry's house, No. 61, Hart Street, Covent Garden, and there the two had gone through the threats and condemnations, till at last, Will seemed to have gained the silver tongue of his instructor, and congregations of some men and many maids and matrons flocked to hear terrible penalties levelled at them, in so exquisite a voice and method, that even they who remembered the 'Fly, soft ideas' of Miss Brent, in 'Artaxerxes,' thought Arne's pupil not to be compared with Barry's. Nor was this all that Covent Garden did to make a graceful apostle of him. Smith, that most irresistible of Valentines, addressed himself to Will's carriage, and in a very short time, particularly as the 'parson' went every night to the play, and from the boxes, thronged with macaroonies, marked how the actor entered on and walked the stage, he produced such improvement, that half the women, and sometimes all of them, in Will's congregation, used to slowly and silently rise to watch his graceful movement as he passed from the vestry to the pulpit, or from the latter to within the rails of the 'communion.' As this was always done to a few notes from the organ, the effect was complete; and when it was over, the silly women fell back in faint ecstasy, each looking in a die-away fashion at her neighbour, and the expression evidently implying all that is meant in a 'Did you ever?' There were others in Will's congregation who always circulated a soft and gentle 'hush!'—musically and tenderly sibilated previous to his



saying, 'Let us pray!' For his unparalleled utterance of this and of the last eight words of the Lord's Prayer, to each of which he seemed to give different emphasis and additional beauty, he was indebted to Shuter, at whose lodgings, in Denzil Street, he took a good deal of instruction, and paid for a vast deal of liquor. I will say no more of his ecclesiastical studies, except with respect to his preaching. To Mossop, he owed much in this respect, but most to Mr. Serjeant Fauceur, a man who was always engaged in causes where a tremendous philippic was required against immorality and uncleanness, generally or particularly. To call this Serjeant, however, simply a 'beast' would be an insult to entire beastdom, where could be found only his superiors. His way, and trick, and thousand little telling fashions, were worth acquiring and improving on; and this was done by Will, who, in the pulpit, was held to be at once the most dignified and crushing adversary that Lucifer could possibly encounter. That bad and brilliant angel, however, good-naturedly thought otherwise. He did not dispute the courtesy nor deny the truths, but he felt that fashionable Will was no enemy of Gehenna."

This is good painting. Let us see him a little closer:—

"Will had for ever to live in company. He did not dislike it, but it sometimes fatigued him. He occasionally gave out that he could remain nowhere after midnight, as from that hour till three was his only season for study. Revellers laughed at him, and detained him till dawn. The men loved him, for he could sing a good song, knew cards as well as he did his paternoster, took his liquor freely, and was as awake to everything about town as if he had no commission on earth, but to learn and teach it. Still more was he loved by the women, even by the really serious. To their serious questions he could always give serious and highly satisfactory answers. To these inquirers he seemed something angelic, so bright, so soft, so consoling, was this apostle from the taverns. Women more foolishly loved him more fondly and, of course, more foolishly. They sent him hands, and worked slippers for him. The more timid despatched to him leather purses on which they had worked his initials. The more daring offered him braces knitted by their own hands, and dashing offered, furthermore, to 'help him on with them.' Married women, who sat near him at dinner, would drink out of his glass, and then wink at and laugh with him. Bevis of girls were in the seventh heaven if they could secure him at some of their games. Solitary adorners discoursed with him in corners. Gifts of value rained upon him; he had only to hint a want that he might have it supplied; and three times his debts had been paid in full by the ladies of his various congregations. The matrons paid them the first time. The maids accepted the liability the next. On the third occasion there was a hot quarrel. The widows claimed the exclusive privilege, but the claim was disputed, as they had previously combined with the matrons, who now asserted their right, by turn. Ultimately the matter was compromised, and ladies of all qualities united, and raised such a sum-total, that the reverend gentleman was not only set free from debt, but presented with such a sum over and above his late encumbrances, that he became more of the fine gentleman than he had ever been, speculated in marriage, aimed at winning a lady of title and a fortune;—and fancying he had met both at Lord Sandwich's, eloped with the two, and found the lady's title one very common to Drury Lane, and her fortune, a couple of hundred guineas, contributed with alacrity by my lord."

He who would study the whole group of which this is a detached figure, will find much more limning of like quality in the 'New Pictures.' In another way, as showing our Doctor's style and reading, let us give a paragraph on the Vanities of Famous Cities:—

"Almost all localities are rich in some quality attached to their name, or some proverbial allusion; all, except England. For example, 'See Naples and then die!' shows the Italian pride. Russia is not far behind in pride when she writes

on the gates of one of her cities, 'Who can resist God and Novgorod the Great!' It is the people of Lombardy who have applied to Genoa the stereotyped phrase that there are 'men without faith, women without virtue, sea without fish, and hills without trees.'—'Well,' said Smith, 'in a more self-laudatory sense, the natives of Kilkenny say of their city that in it are to be found 'fire without smoke, air without fog, water without mud, few women without beauty, and a town paved with marble.'—'Fray Cujuello,' continued Yriarte, 'has declared of his beloved native town, that "when the curse was laid upon the earth, heaven excepted the five miles round Valencia." Other Spaniards have showered other epigrams upon the brow of the Iberian city. "It is," says one, "full of everything but substance." Of the people, sings a second, "As light in head as in body." While a third more sweepingly declares that at Valencia "the meat is grass, the grass water, the men women, and the women nothing."—'He might have said of the latter,' remarked Smith, 'that they were proud, as an epigrammatist has said of the citizens of Newry, in this distich:—

High church and low steeple,  
Dirty streets and proud people."

—'Ah! for pride, I know nothing,' resumed Juan, 'that goes beyond the Persian inscription, which declares of one of its capitals that "Isfahan is half the world!" But this is not much less modest than the topographer's lines on Seville:—

Quien no ha visto Sevilla,  
No ha visto maravilla.

Which may be roughly translated into—

Who has not in Seville been,  
Has never yet a wonder seen.

For this one saying on Seville, the capital of the kingdom has a triad. First there is "Donde esta Madrid, calle el mundo," or "Where Madrid is, let the world be silent." The calm, deadly air of that city sometimes makes half of its own citizens silent. Exemplification thereof is to be found in the popular dictum that "the air of Madrid kills a man, when it does not extinguish a candle." The city appears to me to have been more equitably treated by the witty Pedro da Costa Peresulta, who said—

Quien te quiera no te sabe,  
Quien te sabe no te quiera.

Literally—

He who likes thee does not know thee;  
He who knows thee does not like thee.

—'Which,' said Alexandre, 'I hold to be truer than the mural inscription once proposed for a statue of the City of Paris, and which intimated that he who had not seen that city had seen nothing: "Qui n'a vu Paris n'a rien vu!"—'How much more modest,' remarked Mee Aughton, proud for the honour of England, 'is the Scotch device for the city of St. Mungo, "Let Glasgow flourish!" And how savage must have been the writer of the old book on the rural suburbs of London, who affixed to a Kentish village a saying, which has never ceased to be applied to it, and which alliteratively describes it "long, lean, lousy, lazy, lanky Lewisham!" From such a district it is pleasant to get away, and travelling westward, hear a native say, "as sure as God is in Gloucestershire," a very popular saying when monasteries were plentiful there, but not the more applicable on that account—not more so than "the Paris of the Levant" is applicable to Smyrna, or "the Flower of the Levant" is applicable to Scio. Old Fuller will show what local proverbs we have in England,' continued Mee Aughton, 'and Murray's Handbooks, those of our counties respectively. I find the characteristics of eight of them set down in half as many lines:—

Derbyshire for lead, Devonshire for tin,  
Wiltshire for plains, Middlesex for sin;  
Cheshire for men, Berkshire for dogs,  
Bedfordshire for flesh, and Lincolnshire for hogs."

These extracts will suffice to show that our humourist's wonderful wallet of anecdote is far as ever from exhaustion. Let us add at parting, that prefixed to the 'New Pictures' is a new picture of our Doctor himself, done from life, and to the life, by Mr. Watkin the photographer.

### *History of the Reign of Philip the Second, King of Spain.* By William H. Prescott. Vol. III. (Routledge & Co.)

THE revolt of the Moors, the battle of Lepanto, and the building of the Escorial mainly occupy this third volume of Mr. Prescott's narrative. Episodes of domestic history, with sketches of Philip's personal life, and of his last queen's manners and death, are introduced in contrast with those broad and deep pictures of tragedy and glory; but three grand events fill by far the larger proportion of the historian's space;—the Moriscos breaking forth against their conquerors and recoiling to be slaughtered in their chains; the mighty Christian Salamis which strewn the Corinthian gulf with the marks of Turkish power, and the erection of that monumental wonder by which a king more truly powerful than ever was Napoleon the First commemorated at once the martyrdom of a saint, the defeat of the oriflamme, and the triumph of his squadron off the Eolian coasts. Upon this imposing argument Mr. Prescott has zealously laboured, and with a splendid result. In no previous comparisons has he exhibited, we think, so much sustained, varied, and concentrated power. His fifth book, to borrow a phrase from foreign criticism, marches like a cavalry squadron; it is swift, animated, glittering; it is radiant, pictorial, and flushed, as though the writer were exulting in his amplitude of materials and perfect mastery of details. Taken alone, it would appreciably enhance the literary reputation of Mr. Prescott. The style throughout runs on a high level, but is free from all artificial pomp and rhetorical redundancy. It is at once simple, firm, and dignified.

The historian, perhaps, had fewer temptations to exuberance than in his former volumes, which exalted the wide-spread fortunes of Philip in the East and West, his Spanish, Italian, and Low Country sway, his grasp of the Indian continent and islands, his rule in America on both sides of the equator to the temperate zone, his army, which Paris saw, and his fleets which explored the waters of the globe. And yet the few years which elapsed from the revolt of the Alpujarras to the rearing of "the Grid-iron temple" were crowded with conspicuous vicissitudes, and might have reduced a digressive writer into long wanderings of superfluous speculation. The Saracen era had left in Spain the works of a civilization unique and gorgeous, which had enriched with an incomparable bloom of Art and an immortal magnificence of heroic tradition those cities where Asia, grafted on Europe, displayed whatever the Moguls enjoyed of pride in combination with whatever the Abencerrages knew of beauty. The scene, the sweep of events from the victory of the Guadalete to the abasement of Granada, the varied cavalcades that swept under the arches of Cordova, the retirement of the Moriscos into sequestered valleys, their conflicts for religion, costume, and language; these and a hundred similar elements in the annals of the Spanish Moors contrast with a more modern epoch as the red towers and illuminated missal façades of the Alhambra contrast with the grey masses of the Escorial. Mr. Prescott, however, satisfies himself with a succinct recapitulation preliminary to that which properly belonged to his task. The rebellion of the Moriscos, commenced in 1568, quelled within three years, and anticipatory of that general expulsion to which some historians have attributed the deliverance, and some the ruin, of Spain. The policy of Philip towards the Moriscos was in harmony with the general statesmanship of his time. It was, perhaps, the only policy practicable. Yet in the sight of our generation it appears no less

infatuated and abominable than that which roused the Dutch when they threatened to inundate the Batavian plains and lay the foundation of a new Europe in the tropics. The Moorish women were commanded to appear unveiled; the Moorish men were summoned to lay aside their national garments; the Moorish households were to be open to every passer's gaze while their inmates were in the bath.

These were, at least, the direct reasons why Farax Aben-Farax, the dyer of Granada, took the field with a crusade of insurgents, why Aben-Humeya was crowned King of the Moriscos among the mountains, and why El Zaguer fought like an Ajax to slay and despoil the Christians. Never were human passions more embittered,—never in Tartary, or during the Thirty Years' War in Germany, did defeat imply such total annihilation, or victory wear so bloody a crown. The Mohammedans began by cutting off so many of the Christians within their borders as they could destroy; then rose against them an indescribable howl of vengeance. But by this time they had their prince, their captain-general, their army; rocks were their battlements, and defiles their covered ways. The whole narrative, as constructed by Mr. Prescott, is romantic, but the romance is that of gloom, surprise, and terror. It must be admitted, that the Moriscos, in the vehemence of their hatred and fanaticism, challenged their conquerors to cruelty. They put the Augustines of Guadalupe to death by plunging them into caldrons of boiling oil; they mangled their victims before killing them; many a St. Sebastian perished from the arrow-volley of their boys; with insult and torture the debt of Moorish rancour was paid. To retaliate, Christian gentlemen and priests took the field; the ancient regidor of Cordova led his sons to battle; eight ecclesiastics were among the first who penetrated the enemy's mountains. At one point, the great Captain-General, Mondejar, found himself opposed by a chasm eight leagues in length, traversed by two or three hanging beams, which, in that quarter, afforded the only means of access to the country of the Alpujarras. Upon this the Moriscos concentrated their defensive missiles:—

"All thoughts were now turned on the mode of crossing the ravine; and many a look of blank dismay was turned on the dilapidated bridge, which, like a spider's web, trembling in every breeze, was stretched across the formidable chasm. No one was bold enough to venture on this pass of peril. At length a Franciscan monk, named Christoval de Molina, offered himself for the enterprise. It was again an ecclesiastic who was to lead the way in the path of danger. Slinging his shield across his back, with his robe tucked closely around him, grasping a crucifix in his left hand, and with his right brandishing his sword, the valiant friar set his foot upon the bridge. All eyes were fastened upon him, as, invoking the name of Jesus, he went courageously but cautiously forward, picking his way along the skeleton fabric, which trembled under his weight, as if about to fall in pieces, and precipitate him into the gulf below. But he was not so to perish; and his safe arrival on the farther side was greeted with the shouts of the soldiery, who, ashamed of their hesitation, now pressed forward to follow in his footsteps."

In such a spirit was the campaign opened. Mr. Prescott's narrative is thenceforward, for two hundred pages, a thunder of battles, a wild drama, a series of exciting *tableaux*, but, unlike most military records, it never fatigues. At Jubiles the retributive fury of the Spaniards reached its climax:—

"In the course of the night one of the soldiers found his way into the quarters of the captives, and attempted to take some freedoms with a Morisco

maiden. It so happened that her lover, disguised in woman's attire, was at her side, having remained with her for her protection. His Moorish blood fired at the insult, and he resented it by striking his poniard into the body of the Spaniard. The cry of the latter soon roused his comrades. Rushing to the place, they fell on the young Morisco, who, now brandishing a sword which he had snatched from the disabled man, laid about him so valiantly that several others were wounded. The cry rose that there were armed men, disguised as women, among the prisoners. More soldiers poured in to the support of their comrades, and fell with fury on their helpless victims. The uproar was universal. On the one side might be heard moans and petitions for mercy; on the other, brutal imprecations, followed by deadly blows, that showed how little the prayers for mercy had availed. The hearts of the soldiers were harder than the steel with which they struck; for they called to mind the cruelties inflicted on their own countrymen by the Moriscos. Striking to the right and left, they hewed down men and women indiscriminately,—both equally defenceless. In their blind fury they even wounded one another; for it was not easy to discern friend from foe in the obscurity, in which little light was to be had, says the chronicler, except such as came from the sparks of clashing steel or the flash of fire-arms. It was in vain that the officers endeavoured to call off the men from their work of butchery. The hot temper of the Andalusian was fully roused; and it would have been as easy to stop the explosion of the mine when the train has been fired, as to stay his fury. It was not till the morning light showed the pavement swimming in gore, and the corpses of the helpless victims lying in heaps on one another, that his appetite for blood was satisfied. Great numbers of the women, and nearly all the men, perished in this massacre. Those in the church succeeded in making fast the doors, and thus excluding their enemies, who made repeated efforts to enter the building.—The marquis of Mondejar, indignant at this inhuman outrage perpetrated by his followers, and at their flagrant disobedience of orders, caused an inquiry into the affair to be instantly made; and the execution of three of the most guilty proved a salutary warning to the Andalusian soldier that there were limits beyond which it was not safe to try the patience of his commander."

Mondejar, however, was pitiless at times, for, stung by the escape of a besieged garrison at Guajaras, he ordered a miserable remnant of the inhabitants, rich, old, or otherwise defenceless, to be put to death:—

"But even this cruelty was surpassed by that of his son, the Count of Tendilla. El Zamar, the gallant defender of the fortress, wandered about among the crags with his little daughter, whom he carried in his arms. Famished and fainting from fatigue, he was at length overtaken by his enemies, and sent off as a prisoner to Granada, where the fierce Tendilla caused the flesh to be torn from his bones with red-hot pincers, and his mangled carcass, yet palpitating with life, to be afterwards quartered."

Tower and town went down before these headlong Spanish commanders, whose soldiers stripped the dead, men, women, and children, to rifle them of collars, bracelets, and jewels, stored up in bright abundance in every Moorish home. But when Christian females were rescued they walked in the conqueror's train, clad in the colours of the Virgin. The horrors of the war may be said to have culminated at Granada, though it was thence renewed throughout the hills, and might have flamed for years had not Aben-Humeya fallen a prey to treason. That prince, on the highlands beyond Ugijar, fought in person against the troops of Los Velez:—

"The two chiefs, in their characters, their persons, and their equipments, might be considered as no bad types of the European and the Arab chivalry. The marquis, sheathed in complete mail of a sable colour, and mounted on his heavy war-horse, also covered with armour, was to be seen brandishing a lance which, short and thick, seemed

rather like a truncheon, as he led his men boldly on, prepared to plunge at once into the thick of the fight. He was the very emblem of brute force. Aben-Humeya, on the other hand, gracefully managing his swift-footed, snow-white Andalusian, with his Morisco mantle of crimson floating lightly from his shoulders, and his Turkish turban wreathed round his head, instead of force, suggested the opposite ideas of agility and adroitness, so characteristic of the children of the East."

The light jennet of Aben-Humeya bore him from the field a fugitive. Before he could rally, his enemies had received the price of blood. Nor was he himself popular among the people of his own race. Jealous and vindictive, he had cut off whomsoever he hated; but, in an ominous hour, he offended Zahara, a beauty of his court and camp. This girl was taken as his mistress, after expecting to become his queen, and we see what part she played in the tragedy. Aben-Humeya was surprised, as he slept, by conspirators:—

"Aben-Humeya, roused from sleep by the tumult, would have sprung from his couch; but the faithless Zahara held him fast in her embrace, until Diego Alguazil and some others of the conspirators, rushing in, bound his arms together with a Moorish veil. Indeed, he was so much bewildered as scarcely to attempt resistance."

Aben-Aboo was his successor, and Moorish amazons joined the ranks of the insurgents; but to no purpose. Don John of Austria had taken the field. The revolt was drowned in blood; nothing was left the Moors, except to curse their fate; but the policy of the second Philip failed to extinguish their nationality. By Philip the Third this failure was acknowledged, and a gallant, industrious, and ingenious people were hunted for ever from the Peninsula.

From Mr. Prescott's magnificent description of the battle of Lepanto numerous passages might be cited as examples of historical composition. But we select only two or three, and first a portrait of the Christian admiral, Don John, twenty-four years of age:—

"His splendid dress of white velvet and cloth of gold, set off his graceful person to advantage. A crimson scarf floated loosely over his breast; and his snow-white plumes, drooping from his cap, mingled with the yellow curls that fell in profusion over his shoulders."

Then follows a catalogue of chiefs, ships, and men, Homeric in spirit; and next is unrolled the pageant of that memorable sea-fight, which seemed a blending of Salamis with the rout of the Spanish armada:—

"The Ottoman fleet came on slowly and with difficulty. For, strange to say, the wind, which had hitherto been adverse to the Christians, after lulling for a time, suddenly shifted to the opposite quarter, and blew in the face of the enemy. As the day advanced, moreover, the sun, which had shone in the eyes of the confederates, gradually shot its rays into those of the Moslems. Both circumstances were of good omen to the Christians, and the first was regarded as nothing short of a direct interposition of Heaven. Thus plunging its way along, the Turkish armament, as it came more into view, showed itself in greater strength than had been anticipated by the allies. It consisted of nearly two hundred and fifty royal galleys, most of them of the largest class, besides a number of smaller vessels in the rear, which, like those of the allies, appear scarcely to have come into action. The men on board, of every description, were computed at not less than a hundred and twenty thousand. The galleys spread out, as usual with the Turks, in the form of a regular half-moon, covering a wider extent of surface than the combined fleets, which they somewhat exceeded in number. They presented, indeed, as they drew nearer a magnificent array, with their gilded and gaudily-painted prows, and their myriads of pennons and streamers, fluttering gaily in the breeze; while the rays of the morning sun glanced on the polished scimitars of Damascus, and on the superb aigrettes of jewels



which sparkled in the turbans of the Ottoman chiefs."

The story of the battle is told with superb effect. Like Greeks, the two commanders sought a personal encounter:—

"Both the chiefs urged on their rowers to the top of their speed. Their galleys soon shot ahead of the rest of the line, driven through the boiling surges as by the force of a tornado, and closed with a shock that made every timber crack, and the two vessels quiver to their very keels. So powerful, indeed, was the impetus they received, that the pacha's galley, which was considerably the larger and loftier of the two, was thrown so far upon its opponent that the prow reached the fourth bench of rowers. As soon as the vessels were disengaged from each other, and those on board had recovered from the shock, the work of death began."

Lastly,—

"Before seeking a place of shelter for himself and his prizes, Don John reconnoitered the scene of action. He met with several vessels too much damaged for further service. These, mostly belonging to the enemy, after saving what was of any value on board, he ordered to be burnt. He selected the neighbouring port of Petala, as affording the most secure and accessible harbour for the night. Before he had arrived there, the tempest began to mutter and darkness was on the water. Yet the darkness rendered only more visible the blazing wrecks, which, sending up streams of fire mingled with showers of sparks, looked like volcanoes on the deep."

Cervantes was there, and the romance of La Mancha was as yet unwritten.

Leaving the war narrative with which this volume is almost exclusively filled, and passing an elaborate notice of the *Escorial*, we can only point to a short but interesting digression on Philip's court and private life, as well as of Spanish manners in the sixteenth century, especially the manners of the nobles who fanned away three-fourths of their time in a royal atmosphere:—

"From this life of splendid humiliation they were nothing loth to escape into the country, where they passed their days in their ancestral castles, surrounded by princely domains, which embraced towns and villages within their circuit, and a population sometimes reaching to thirty thousand families. Here the proud lords lived in truly regal pomp. Their households were formed on that of the sovereign. They had their majordomos, their gentlemen of the bedchamber, their grand equerries, and other officers of rank. Their halls were filled with hidalgos and cavaliers, and a throng of inferior retainers. They were attended by body-guards of one or two hundred soldiers. Their dwellings were sumptuously furnished, and their sideboards loaded with plate from the silver quarries of the New World. Their chapels were magnificent. Their wives affected a royal state. They had their ladies of honour; and the page who served as cupbearer knelt while his mistress drank. Even knights of ancient blood, whom she addressed from her seat, did not refuse to bend the knee to her."

The genius of Mr. Prescott as a historian has never been exhibited to better advantage than in this very remarkable volume, which is grounded on varied and ample authority.

*Popular Astronomy.* By F. Arago. Vol. II. Translated by Admiral Smyth and R. Grant, Esq. (Longman & Co.)

THREE years ago we gave some account of the first volume of this work. The glitter of Arago's career had not then worn off; and we told our readers that his fame would not last, and why. Time has justified us: and a true opinion begins to be formed of the late perpetual secretary of the Academy. The friends who have published these posthumous works have contributed to this result.

The work itself, in its English form, is to be recommended, and strongly recommended, to the popular reader. When Lalande's large work on Astronomy was published, a contemporary called it *La Grosse Gazette*, alluding to the quantity of miscellaneous gossip therein contained. Arago's work deserves some similar name. Its range of subjects is very wide, those subjects are widely treated, and there is no lack of historical gossip. It will amuse and it will instruct: but it will not raise Arago's fame. For all the world will see, by the notes, that it is due to the translators only that the reader is not misled by very gross errors, which show, to speak the plain truth, that Arago was, as to the higher parts of astronomical knowledge, a mere pretender. Before supporting this severe arraignment, we shall point out that it is but simple justice to a far higher mathematician than the Perpetual Secretary. In 1840, M. Arago wrote a very cutting pamphlet against M. de Pontécoulant, author of a well-known work on gravitation, who published a reply. What the cause of the offence was we forget: it is enough that Arago criticized the author of a profound work on the theory of gravitation in the character of a person who had read the work and was master of the system. He exposed some physical inaccuracies of M. de Pontécoulant; but the latter showed up his attempts to be mathematical in a way which ought to have taught him that he had been out of his depth. The day of retribution is now come: and in the following exposure it must be kept in mind that the person exposed had ventured to be the critic of an able and intelligent expounder of Newton, Lagrange, and Laplace.

Arago informs us that the masses of planets may be inferred from the perturbations which they produce: and here he is right. He then proceeds to say that the mass may be determined from the perturbations which the planet undergoes. This is the error of a beginner; that is, of a beginner who has not profited by the common guinea and feather experiment in an exhausted receiver. Double the mass of a planet, and we double its power of acting on other planets: but we do not double the power of other planets to act on it. For though each planet exerts twice as much moving power on the double planet as on the single one, yet there is also twice as much mass to be moved.

Arago says that the variation is "the" inequality of the angle made by lines drawn from the earth to the sun and moon. This, taken alone, would pass for a slight inaccuracy of language: he means, any one would say, "an" inequality; he must be aware that there are others. But Arago goes on to tell us that the *evection* is an inequality of the distance between the earth and the moon! The merest beginner knows that it is an inequality in the longitude depending on the positions of the sun, the moon, and the moon's apsis. And Arago himself, in another page, seems to understand this.

Arago informs us that an inhabitant of the sun could not discover Kepler's laws. The slightest thought would have shown a young student that by observation of the changes in the apparent diameters and the places in the heavens, the elliptic orbits and the equal description of areas would have been much more easily discovered than on our earth. The relations of the times and distances must have waited for the solar Newton, and must have been discovered by theory.

Arago writes that "while the sun, acting on the redundant matter of the earth, produces precession, the moon by an analogous action, produces nutation." He might just as well have said, supposing a man killed, as in the old indictments, by "a certain drawn sword made

of iron and steel," that it was the iron which shed his blood, and the steel which took his life. The sun produces both a precession (gradual retrogradation of the earth's axis) and a nutation (a kind of nodding motion combined with the gradual retrogradation): the moon also produces both its precession and its nutation. The sun and moon produce their very different amounts of effect in curiously different ways, which are very striking to the person who can study them as consequences of gravitation. And the most elementary books abound in the distinctions of "lunar precession," "solar precession," and their combination, "luni-solar precession." The moon has a much larger share in both phenomena than the sun. And yet the Director of the French Observatory tells us that all the precession is from the sun, and all the nutation from the moon. But we must do our neighbours the justice to say that this kind of ignorance in high places is very exceptional indeed. The special character of French education produced many men of profound learning and great power in one or another subject, who were very ignorant of all other subjects; but they let these other subjects alone, and were never promoted to teach them in the generation which immediately followed the old revolution, nor to practise them. So far as we remember, it is unique that the head of a department in France should appear before the world as thoroughly wrong in his meanings of the elementary terms connected with his vocation. And not only thoroughly wrong, but in what would appear a very difficult way to get wrong. If it had been an elementary proposition that the sun does all the precession and the moon all the nutation, a student coming to the page with a knowledge of the meaning of the terms, and a good notion of mechanical cause and effect, would be utterly surprised, would attack the demonstration with keen curiosity, and would remember the effect produced by it to the end of his life. One would suppose that Arago, seeing names two and two, sun and moon, precession and nutation, imagined that they must be coupled, as Euclid says, "each to each"—that it must be either SP, MN, or SN, MP. This was the logic of the Irish mendicant, who accosted a lady and gentleman with "Sure, didn't I dream this morning that your ladyship gave me a pound of tea, and your honour of tobacco?"—"Well, but," said the gentleman, "you know morning dreams go by contraries."—"Ah, then," rejoined the beggar, "my luck's all the same; for it will be your honour will give me the tea, and her ladyship the tobacco." And so it is with Arago: his luck is all the same whether it be SP, MN, or SN, MP: he is equally wrong in both cases.

We now come to the more pleasant part of our task. The reader has been well protected by the translators from being misled by mistakes which, though they stamp the author, make but a very small part of the book. We shall say nothing about the various obliquities of historical description, which the translators have also set right. Arago is too well known for a person who is not trustworthy in historical matters to require that we should follow him through errors which national feeling and insufficient reading have led him into. And here again he is exceptional. The French, like other nations, have their tendency to exaggeration of themselves, and depreciation of others: we see it in them, and they see it in us. But Arago carries it to an extent which they will laugh at with us: and both nations will agree that no country is to be judged by such extreme cases as the one before us. Biot will be amused when he reads that Newton did nothing in the Principia with the problem of three bodies: and Leverrier will be pleased to think that there



are not in England many like Arago, when he finds it set down that Adams is without merit in the matter of Neptune.

The book has Arago's admirable perspicuity from beginning to end. It contains large insertions from the articles which used to be so attractive in the *Annuaire*. Few pages will be difficult, and hardly any dull. We shall make an extract.

The *red moon*, so called at Paris from its freezing and reddening the buds and leaves in April and May, when the temperature is above freezing-point, is referred by Arago to the established fact that, in a clear sky, terrestrial objects by night may fall in temperature considerably below the atmosphere. The following anecdote is related of Laplace:—

"I am delighted to see you all around me," said Louis the Eighteenth one day to the members of a deputation from the *Bureau des Longitudes*, "since you will explain to me clearly what the red moon is, and how it affects the harvests." Laplace, to whom these words were chiefly addressed, remained as if pinned to the earth: he who had written so much on the moon, had indeed never thought about the red moon. He consulted all his neighbours by their looks, but seeing no one inclined to speak, he resolved to answer. "Sire, the red moon does not occupy a place in astronomical theories; we are not, therefore, prepared to satisfy your Majesty's curiosity." In the evening, whilst at play, the King joked much about the embarrassment into which he had thrown the members of his *Bureau des Longitudes*. Laplace, having heard of this, proceeded to the Observatory, and asked me whether I could enlighten him respecting the red moon, which had occasioned so awkward an incident. I promised to go and collect information on the subject from the gardeners of the *Jardin des Plantes* and other agriculturists."

We need not give more extracts as separately illustrative either of the book or of the subject. The reader will find a mass of amusing matter, provided only that he takes an interest in the subject: the lecturer will find a mine of suggestions which, with proper caution, may enable him to diversify and enliven his matter. For it is one of the best characteristics of the work, that nothing of physics which can be drawn into the subject is left out of it.

*Horæ Subsecivæ. Locke and Sydenham; with other Occasional Papers.* By John Brown, M.D. (Edinburgh, Constable & Co.; London, Hamilton & Co.)

We have here an emphatically genial book, and a book which the younger members of the medical profession will find it profitable to read. Dr. Brown is a man of ripe and versatile learning; he has a strong tendency to literary research, but he seldom wanders far from the science which Sydenham adorned. The first paper, on Locke and Sydenham, presents an interesting view of the great physician's works and character, interspersed with biographical touches and notices of his relations with John Locke. The second, 'St. Paul's Thorn in the Flesh—what was it?' will startle some readers. It is an attempt to demonstrate that the Apostle, when he wrote to the Galatians concerning an "infirmity" or "thorn" in the flesh, from which he suffered, was actually a physical affliction arising from his loss of sight. The argument, at all events, is suggestive, and very ingenious. One essay is on Dr. Andrew Combe, another on Dr. Henry Marshall and Military Hygiene. A quaint and touching story, entitled 'Rab and his Friends,' is followed by a loving tribute to the name and memory of Arthur Henry Hallam, the subject of Tennyson's elegy. In contrast with a graceful paper on Art and Science, there is a most curious account of the Scotch Dwarf, better known as Bowed

Davie, but celebrated by William Nicholson, the Galloway poet, as Aiken Drum. Davie appeared taller when sitting than when standing:—

"His forehead was very narrow and low, sloping upwards and backward, something of the hatchet shape; his eyes deep set, small, and piercing; his nose straight, thin as the end of a cut of cheese, sharp at the point, nearly touching his fearfully projecting chin; and his mouth formed nearly a straight line; his shoulders rather high, but his body otherwise the size of ordinary men; his arms were remarkably strong. With very little aid he built a high garden wall, which still stands, many of the stones of huge size; these the shepherds laid to his directions. His legs beat all power of description."

Sir James Nasmyth of Posso built a habitation for this monster:—

"The door, window, and everything to suit his diminished, grotesque form; the door four feet high, the window twelve by eighteen inches, without glass, closed by a wooden board, hung on leathern hinges, which he used to keep shut."

The being who dwelt in this kennel was a natural aristocrat, and had a dread of being buried "among the common trash." He certainly had his way in one sense, for the very coffin of the poor creature was a distortion.

But in illustration of Dr. Brown's original and independent style of thinking, we cannot refrain from quoting his analogy between Dr. Andrew Combe and John Locke. It is good as a speculation, at all events:—

"It was not merely in their deeper constitutional qualities—their love of truth, and of the God of truth—their tendency towards what was immediately and mainly useful—their preferring observation to speculation, but not declining either, as the help and complement of the other; their choosing rather to study the mind or body as a *totum quid*, a unit, active, and executive, and as a means to an end, than to dogmatize and dream about its transcendental constitution, or its primary and ultimate condition; their valuing in themselves, and in others, soundness of mind and body, above mere strength or quickness; their dislike to learned phrases, and their attachment to freedom—political, religious, and personal—it was not merely in these larger and more substantial matters that John Locke and Andrew Combe were alike; they had in their outward circumstances and histories some curious coincidences. Both were grave, silent, dark-haired, and tall; both were unmarried, both were much in the company of women of culture, and had much of their best pleasure from their society and sympathy, and each had one of the best of her sex to watch over his declining years, and to close his eyes; to whose lot it fell, in the tender words of Agricola's stern son-in-law—'*assidere valetudini, fovere deficientem, satiri vultu, complexu.*' Moreover, both were educated for medicine, but had to relinquish the active practice of it from infirm health, and in each the local malady was in the lungs. Both, by a sort of accident, came in close contact with men in the highest station, and were their advisers and friends—we refer to Lord Shaftesbury, and to the Third William, and Leopold, two of the wisest and shrewdest of ancient or modern kings. They resided much abroad, and owed, doubtless, not a little of their largeness of view, and their superiority to prejudice, to having thus seen mankind from many points. Both had to make the art of keeping themselves alive—the study of their health—a daily matter of serious thought, arrangement, and action. They were singularly free from the foibles and prejudices of invalids; both were quietly humorous, playful in their natures, and had warm and deep, but not demonstrative affections; and to each was given the honour of benefiting their species to a degree, and in a variety of ways, not easily estimated."

Most persons of culture will be glad, we think, to spend an hour in the literary companionship of Dr. Brown, who has written these thoughtful but cheerful essays.

*Memoirs of Bartholomew Fair.* By Henry Morley. With Fac-simile Drawings on Wood. (Chapman & Hall.)

SEVEN centuries of penny trumpets Bray round us as we read Mr. Morley's title. He seems to us henceforward throned among a Protean herd of shaved bears, dancing seals, fat boys, Yorkshire giants, spotted Indians, learned ponies, and the smallest men living. Men eating fire and swallowing hot lead have been for years of patient study his daily companions; he is great on the habits and education of learned pigs; the Flying Pieman's portrait he has procured by immense exertions, and engraves with the most consummate skill. He has even ascertained the exact note in which the mime Phillips uttered his celebrated cry of "Walk up, walk up; just a-going to begin," that sounds sweeter than Apollo's lute to Mr. Morley's ears.

Bartholomew Fair began appropriately enough by a grant of land from Henry the First to his jester Rayer, who founded a priory to the flayed saint (and probably threw a somersault all in his red and yellow on the occasion), on the spot where so many brave martyrs, from Wallace downwards, staked their lives for an ungrateful world,—and which after ages polluted with the blood of hecatombs of pious cattle, afterwards devoured by the gaping and insatiate jaws of omnivorous, polyphagous London.

A long sequence of jesting, tin trumpeting, and bloodshed was to become associated with the "dunghy, fenny" marsh that even in the reign of the wise King who built Reading Abbey, was a gibbet-place for thieves, or a "smooth field" where great elms grew, and where a fair and market were held round the new priory, that was slowly striking down its stone roots into the oozy soil. Rayer, converted by a dreadful dream of a sort of purgatorial pantomime, became a Prior, a shrewd, busy man, whose legerdemains now were of an intellectual and not a physical kind. His miracles were most ingenious, for he cured a woman who could not keep her tongue in her mouth. If the wind went down as sailors far at sea were praying to the denuded saint, they called it a miracle, and presented in procession a silver ship at his Smithfield shrine. And here, in the middle of a long list of miracles, the author stops to rest at the wayside inn of an antiquarian episode and to discuss the origin of fairs,—where we, to follow him, must also digress.

Fairs, such as Bartholomew, originated by the gathering of pilgrims in the churchyard on the feast-days of the saints, to whom the church to which they had come was consecrated. The Germans still call a fair a *messe*, or mass, which indicates its religious origin. In Edward the Second's reign fairs were first removed from churchyards to some neighbouring field, where travelling merchants or tradesmen from neighbouring towns erected stalls and tents to accommodate the throng of hungry zealots.

Mr. Morley gives us a very exact picture of our dear dirty old city at the time of the jester Prior. Winchester, torn to pieces by the struggles of Maud and Stephen, had left London queen of English cities. It stretched from the Tower to Barnard's Castle (near modern St. Paul's) and Montfichet Castle (near Blackfriars). It contained thirteen conventual and twenty-six parish churches. The river-walls had fallen, but on the other three sides there were ramparts and seven double gates. Two miles out of town rose the fortified palace of Westminster, united to the city by the village of Charing, and a broken string of great men's villas. Beyond Smithfield walls lay gardens, moorland

brooks, cornfields, and clacking mills. Wider than this stretched the great forest of Middlesex, where stags, bucks, boars, and wild bulls roared, bellowed, fed, and fought. At Cripplegate the lame beggars sat and watched for passers-by. St. Giles's Church stood near a country pool, the mirror of yellow clouds and blue sky changes. A perfect tangle of brooks ran innocently through the young city. But we must quote:—

"Within the city itself springs bubbled up and ran as streamlets to the Thames. Old Bourne rose from the earth upon the site now occupied by Holborn Bars, and ran down a steep hill into the River of Wells at Old Bourne Bridge. Langbourne broke out in Fenchurch Street. The River of Wells was formed partly by brooks from the three great rural Wells, Holywell (afterwards made filthy by the heightening of ground for garden plots), Clement's Well, and Clerkenwell, these being the best frequented both by scholars from the schools and by the youth of the city on a summer's evening: partly it was fed by runlets from some lesser wells near the Clerks' well, known as Skinner's Well, Fag's Well, Tode Well, Loder's Well, and Radwell. The River of Wells flowed by a bit of the path outside Cripplegate, and entered lower down to pass through London as a stream up which, as far as Fleet Bridge, ten or twelve of the small ships then built could come abreast. Attached to the moor fields on one side, and to the partly fenny, partly firm ground of the green plain and playground of West Smithfield on the other, was a considerable sheet of water, called the Horse Pool. There the beasts were watered at the Friday cattle market. Thither in winter went the citizens for sport upon the ice. \* \* Of Smithfield Market, Fitzstephen, writing in the twelfth century, tells us that there was without one of the city gates, and even in the very suburbs, a certain Smooth Field, such both in reality and name. Here every Friday, unless it should be a solemn festival, there was a market for fine horses, whither came, to look or to buy, earls, barons, knights, and a swarm of citizens."

What a cud for a contemplative Londoner to chew to go back through stages of centuries to the time when Holywell Street was a garden-plot and Clerkenwell a summer evening playground. It was in Smithfield, in the twelfth century, that the youth came on Shrove Tuesday to see the cock-fighting, jousting, water quintain, nine pins, tumbling, juggling, rounders, wrestling, dicings, and football. As for the fair, there was an outer and an inner one: the one outside the gates, and in the priory churchyard another, where the drapers and clothiers met, and were safely locked in at night,—and where teachers brought their scholars to dispute on questions from Priscian and Cicero in public, much as they now advertise them, in double files, on fine days, on our suburban roads, particularly at the hour when observant fathers of families return home from the City.

It was in the same broad square, where knights broke each other's spears and citizens each other's heads (to identify the spot particularly, at the Elms, now Cow Lane) that the brave Wallace was dragged at the tails of half-wild horses, bruised, gashed, smeared with filth and covered with blood, to a disgraceful death, amid all the piebald mummers and tumblers of the fair then holding. They hung him, cut him down while still alive, disembowelled him, struck off his head, terrible and defiant even in death (he died doubtless straining his eyes northward), quartered his body, and instantly despatched four basketloads of the martyr's quivering flesh to Berwick, Newcastle, Aberdeen, and Perth. Then the dust swept over the blood, the wonderful woman, to the sound of pipe and tabor, again balanced herself, head downwards, on two swords,—again the fool danced on stilts,—again the child's trumpet

brayed and squeaked, and the empty drum began its parchment clamour. It is with such motley scenes that Mr. Morley strews his pudding, the chief fault of which is that it is all plums, and is hardly boiled long enough. All through the Middle Ages, the broad acres of Smithfield were devoted to doctors and butchers, slayers of men and slayers of oxen, for the Hospital and the Market were always its chief features. Then, for another parallelism, there was the religious juggling in the Priory and the zany's juggling in the Fair,—miracles sometimes eclipsing tumbling, and tumbling eventually laughing away miracles. In the same spot where St. Bartholomew cured the woman who could not keep her tongue in her mouth, in a later age the Pope was represented tearing the Cardinal's red gown, the Devil ending the fray by carrying off both. Mr. Morley, by dint of thousands of extracts (some of them whole books boiled down, to twenty pages), reproduces, as well as a not very imaginative, shrewd, thoughtful man can, the panorama of historical sequences. In the fourteenth century, men and women were sold at the fair like cattle. Fifty thousand plague-struck bodies piled in the adjacent Carthusian churchyard during 1348, till the fair time, when the wild frolic broke loose within sound of the quiet crowd in the black cavern of a grave. In Edward the Third's time there was a great joust of sixty knights, who were led to the Smooth Field by sixty ladies, who held each her knight by a golden chain. Then the ordeal combat of Horner the armourer and his man Peter, that Shakspeare mentions,—then crowds of martyrs, who rose to Heaven on winged flames, and over whose black ashes the dogs danced and the fools grinned, ere the sparks had well gone out. Then there were miracle-plays, the birth of Shakspeare's stage, with their quaint saints, termagant wives, raging Herods, pantomime-headed devils, and discomfited pantaloons always getting the worst of it.

We have viewed Smithfield as a resort of tumblers and wrestlers, drinkers, thieves, friars, jousts, and city dignitaries,—the chosen spot for miracle-plays and executions. We must imagine it with the adjacent Jews' burial-ground in Jewin Street, and St. Martin's-le-Grand curfew sounding from the church that the Conqueror endowed to tell out the hours of revelry. The Chepe was the old Saxon market-street, Cornhill the old corn-market, Poultry the resort of the poulterers. The famed bakers from Stratford or Bow repaired daily to their "pitch" in Bread Street,—the woodmongers and colliers were in Wood Street,—the site of the Mansion House in Saxon times was a market-place,—Milk Street and Fish Street Hill tell their own tales.

Of our author's more laboured and living style (when he escapes from mere antiquarianism), the sketch of the Middle Age aspect of Smithfield is the happiest in the book. The history of Smithfield through its seven centuries of laughing, healing, and slaying, is far too minute for us even to epitomize.

The later ages of Bartholomew Fair divide themselves naturally enough into the Ben Jonson age, the Cromwell age, the fall of Elkanah Settle, and the reign of Fielding the novelist in his booth at the George Inn. The Ben Jonson age Mr. Morley reduces from an epitome of his Hogarthian play of 'Bartholomew Fair,' in which he painted the arbours of green boughs, where fat Dame Quickly roasted pigs for zealous Puritans, indignant at the Popish puppets, horn-thumbed cutpurses, wanton citizens' wives, officious justices, bullies in boot and feather, and lying north-country horse-courers,

The whole play rings with penny trumpets, and is glittering with the gilt of gingerbread.

Of Oliver's fair Mr. Morley has really nothing to say, except that the Earl of Holland, whose short-lived grandson married Frances Cromwell, was lord of Bartholomew by right of the old tricky mercer's son, who bought God's land with the devil's money. It is, after all, from Ben Jonson we gather the Cavalier's subsequent view of the zealous.

By slow stages (sometimes too slow) Mr. Morley follows Bartholomew Fair through all the reigns—from the raging "Hustling of the Pope," farces during the Exclusion Bill debates, and the Shaftesbury intrigues, to the wild and rather ferocious Irish comedies that inflamed the people while the Boyne battle was fighting. Through crowds of spotted giants, homunculi, dwarfs, pigs with three heads, mermaids caught off Cape Horn, we come to a little picture of the fair in 1698.

An easy transition then brings us to another prominent figure, grey-headed Settle, who beginning in lyric grandeur, ended by acting a dragon in a green scale case of his own invention. Nor is it less startling to find novelist Fielding, the learned, handsome, and elegant, keeping a Bartholomew booth seven years running, and ruling over a painted army of ruddled Statiras, bleeding nuns, chalky ghosts, and savage blue-beards—descending amid clouds of red fire, and ascending amidst thin blue clouds of tobacco. But then we must remember that here Cibber and his mad daughter acted. Here Penkethman and Doggett strutted their little hour.

As rival to the celebrated "extraordinary large hog" came young Kean:—

"In 1760, there was still enough life in the Smithfield drama to give expectation of a Smithfield Rosciad from Churchill. But very soon afterwards, the History of the English Stage parted entirely from the Story of the Fair. No actor of note appeared in a booth after Shuter's time. Garrick's name is connected with the Fair only by stories that regard him as a visitor out of another world. He offers his money at the entrance to a Theatrical booth, and it is thought a jest worth transmitting to posterity, that he is told by the check-taker, 'We never takes money of another.' He sees one of his own sturdy Drury Lane porters installed at a booth door, when he is pressed sorely in the crowd and calls for help. 'It's no use,' he is told, 'I can't help you. There's very few people in Smithfield as knows Mr. Garrick off the stage.' The great actor was in the Fair simply a little man, born to be always worsted in the crush. Bartholomew Fair did indeed witness some of the first flashes of the genius of Edmund Kean, as Master Carey, and may also have seen him, as tradition says it did, with no known father, and a doubtful mother, falling as a boy-rider, in the circus, and receiving the hurt to his leg, of which the mark remained in later years; but I have sought in vain among its state papers for any mention of the name of 'Master Carey.'"

But in spite of Miss Biffin, the Somersetshire Dwarf, even the Nondescript, or the What-do-yecall-it, the Fair got disreputable. The mob on one occasion tried to force the Bride-well—on another they burnt the up-and-downs and the black-pudding sellers' booths in one common bonfire. It got worse and worse, till, in 1855, the Lord Mayor proclaimed the Fair for the last time.

We close a crowded and crude, but still interesting, and in many parts original, book with rather a regret that an author of Mr. Morley's skill and learning should have wasted time on such a small chapter of the history of London,—such mere gossip. To dig out the old handbills of a London fair, to classify and abridge them, is not a high kind of literary work. It requires no creativeness, no analysis,



no comparison, no philosophy, nothing but the sort of literary dustman's patient labour of sifting and picking. There must be literary dustmen, but let not Mr. Morley be at their head.

*The History of Herodotus. A New English Version, edited with copious Notes and Appendices, by George Rawlinson, M.A., assisted by Col. Sir Henry Rawlinson and Sir Gardner Wilkinson. With Maps and Illustrations. Vol. III. (Murray.)*

THIS third volume of the English translation of Herodotus is in no way inferior to its predecessors in erudition, in geographical or philological interest, in the completeness of the notes and the value of the appendices. The three books of the history which are contained in it are peculiarly fruitful in topics relating to ancient trade, emigration, conflicts of race, colonization, and the important social changes effected by unconsidered laws and government. Nor is there any want of picture and anecdote, of legend and proverb, of details concerning food, dress, local custom, language, or religion. Our historic course lies with King Darius along the banks of the Don and Dnieper, as enchanting as they were more than two thousand years ago,—along the Steppes, still as treeless,—under the greenwood full of strange, wild, gipsy-like faces as in Herodotus's time. Tall, long-bearded horsemen, armed with javelins, bows, and whips, driving slaves and cattle and tented waggons along, re-appear for ethnologists to speculate over: Cimmerians, Scythians, one-eyed Arimaspians, gold-guarding Griffins, Hyperboreans, cannibals of strange hue and customs. Thick and fabulous is the air of that antique land: it is impossible to penetrate far owing to the endless snow-feathers which fill the sky. Then, the sea freezes; and the story goes how even stout Hercules, overtaken there by storm and frost, draws his lion's skin about him, and drops off sculpturesquely asleep. In his appendices the Editor examines Herodotus at full length upon points of ethnology and geography, and adduces a very striking testimony of a recent traveller to the old historian's accuracy. The vexed question as to the original *locale* of the Cimmerians, Mr. Rawlinson discusses ably. Homer places these antique people in a region "unvisited by the beams of the sun,"—that is, outside the Pillars of Hercules. Æschylus chooses for their abode the neighbourhood of the Bosphorus, and by general Greek consent the location of the nomad tribe was a land "north of the Danube, in the tract between that river and the Tanais." Ezekiel couples Gomer with Togarmah, which he places "in the north quarter,"—that is, in Armenia, a circumstance which becomes exceedingly remarkable when compared with the fact, that in the Achaemenian inscriptions "the Sacan or Scythic population, which was widely spread over the Persian empire, receives in the Babylonian transcripts the name of *Gimiri*, which looks as if this were the Semitic equivalent for the Arian name of *Saka* or *Scyths*." Both names, says our Editor, perhaps meant "nomads or wanderers,"—a derivation which, if etymology might be trusted, would bring the old Scyths and Cimmerians into affinity with the Romani, the Giti, Zigeuner, the "wanderers" or "rovers" of a later day.

With much historic ingenuity Mr. Rawlinson connects the Cimmerii with the Celts. Herodotus knew only of three great tribes inhabiting central and western Europe—the Sigynæ, Cynetiæ, and Celts. The first two soon disappear; and we have only the last left in whom to discover the Cimmerii when driven westward B.C. 650—600.

The Celts have a tradition that they came from the East, and one of the main divisions of the Celtic people has borne the name of Cymry. With the Roman Cimbri (whose name signified "robbers") the Cimmerii were, according to the Editor, identical,—and their name still survives in *Cambria*, *Cumbrai*, *Coimbra*, *Crimea*, and our English *Cumberland*. Those of our readers who have a mind to follow the Editor into Scythia and make inquiries about the Getæ, or review the famous Persian Expedition and look upon the battle of Marathon, or contemplate what political effects a disproportionate representation produced at Sparta,—we commend to this volume. On all these points they will find copious and very attractive information.

*Four Months in Algeria: with a Visit to Carthage. By the Rev. Joseph Williams Blakesley. With Maps and Illustrations. (Macmillan & Co.)*

GRADUALLY, a current of English travel is setting through Algeria. It will compete some day with Egypt and Italy; it already rivals Madeira as a refuge from British fine weather in winter and spring. At Oran especially, Mr. Blakesley says, the worst months of the year are comparatively warm and dry. Fortunately, however, although he made his journey for the sake of his constitution, he went also with the desires of a traveller, photographing, taking notes, sketching for maps, and scattering inquiries in all directions among "intelligent" persons of every class. Arriving at Algiers in January, 1857, he found himself at once up to the neck in novelty and staring, with half the eye of a poet, and half that of an artist, at the peaks of Atlas, the pictorial Arabs, the dramatic Moors. But, with a taste for classical research, derived from studies at Cambridge, he was peculiarly interested in the traces of the Roman occupation, and during the four months of his pleasant stay bestowed continual attention on traces of antique towns, tombs, and inscriptions. Afterwards, visiting Carthage, to enjoy there an unlimited feast of "historical associations," he refers to Polybius and Appian, muses in the amphitheatre, and remembers how the men of Scipio's days fought like the Russians at Sebastopol. Nevertheless, Mr. Blakesley's volume is chiefly noticeable as a light and agreeable account of modern Algeria, by a scholarly tourist, who made good use of his opportunities, and extended his excursions by various routes into the interior. We have said that he appears addicted to inquisitive gossip. At Jemappes this habit led him to the knowledge of certain awful things done by lions in that neighbourhood. Among other stories, he repeats the following:—

"Two French soldiers, who had been in the village for some purpose or other, set off one day to proceed to El Arouch, a settlement on the road between Philippeville and Constantine, to which there is a direct route from Jemappes by a path through the bush. They did not start together, and the one who commenced the journey first was much intoxicated. After proceeding some distance, in the course of doing which he lost his sword, he felt himself overcome with fatigue, and stretching himself on the grass fell into a sound sleep. His companion, who was perfectly sober, following after him a time, picked up his sabre, and at last found the slumberer on the grass. He gave him a kick and called to him to get up, when, to his horror, there rose up—not the man but a huge lion, that lay couched by his side, which he had taken for part of the trunk of a tree covered with grass. The sober soldier instantly ran off, under the impression that his comrade had been destroyed by the animal, after losing his sword in an unsuccessful combat with it; but the lion, instead of pursuing him, resumed his place by the side of the

still sleeping man. After a time the latter awoke too, and got upon his legs, much astonished at discovering the company he had been keeping. The lion also again rose, but without any sign of ferocity; and when the soldier set off on his route, accompanied him, walking close by his side for several miles, as far as the immediate neighbourhood of El Arouch, where, probably, because the forest there ceases, he turned about, and sought his old haunts again."

Mr. Blakesley is tempted by his Algerian observations to remark on a contrast suggested to him between French and British officers stationed in half-wild territories:—

"There can hardly be a greater difference than exists between the French military chiefs holding those positions which involve administrative talents, and the ordinary run of officers in what answers to our marching regiments. The drill and the military promenade are, in the latter case, varied only by the billiard-table and the dreary *café*. Night after night do well-educated young men meet in the same room of the same miserable hotel, and endeavour to kill time by the help of cards and dominoes, cigars and *cau sucré*. There seems to be none of that overflowing energy which sends our idle officers to break their necks in steeple-chases, and makes the vicinity of a pack of hounds an essential element in the estimation of country quarters. Almost everywhere in North Africa there is fair shooting. A man told me, that in the vicinity of the lake Alaoua, near the tomb of the Christian Queen, he had himself killed 1,700 woodcocks in three weeks. At Guelma, my landlord came in one day, after about three hours' walk in the immediate neighbourhood, and his bag consisted of a woodcock, two *poules de Carthage*, a bird about as big as a pheasant, and nine quails. But when you see a sportsman, he is sure to be a civilian,—perhaps a colonist, who had better be doing something else,—never a subaltern officer. For him, when not on duty, you must look in the *Café des Officiers* or the *Cercle*, and you will find him, with a cigar in his mouth and a glass of beer by his side, playing *écarté* with a dirty pack of cards, or looking on at a couple of brother-officers so employed. How many English ensigns would willingly give two-thirds of their pay to be stationed in a country where they might be sure of wild-boar and jackals whenever they wished for a few hours' exercise, with every now and then the chance of a lion or panther."

At the Lycée of Algiers, the numbers of which are as great as those of Harrow, boating and cricket are never heard of; a childish game of ball is almost the only amusement practised, and youths of seventeen and eighteen walk listlessly in pairs, "almost every one carrying a huge wooden cup-and-ball in his hand."

Mr. Blakesley has been hitherto best known to the world as the Hertfordshire Incumbent; he will now be not less agreeably known in his own proper name.

#### NEW NOVELS.

*The Romance of the Life of a Poor Young Man*—[*Le Roman d'un Jeune Homme Pauvre*]. By Octave Feuillet. (Paris, Lévy.)—This tale may pair off with Madame Charles Reybaud's '*Cadet de Colobrières*,' and thus be safely recommended to 'parents and guardians' who desire warrantable French novels for the reading-table and the lounging-chair. Probable it cannot be called;—but considering the amount of improbability which has to be swallowed by those dealing with Gallic fiction, on the side of bad taste and false morals, we must not quarrel for a tale of honour, self-denial, trial, and ultimate reward, if therein we find the improbabilities of heroic delicacy.—M. Feuillet's '*Romance*,' like Madame Reybaud's novel referred to, and M. Scribe's newest comedy, begins with the wreck and ruin of a family belonging to the ancient nobility of France.—The last surviving male might have been a descendant of Bayard himself; but it is not the high feeling which makes him bend himself to self-effacement, which we are disposed to question as unnatural.



Blazonry has little to do with the matter; but it is admirable to see how the nobility of a great nature can rise superior to all the habits, desires, and dreams, born of class-separation; and how the most proudly born sometimes face poverty and hardship the best.—We are not so sure that the form of Maxime's submission is real. On the sudden call of duty, he lays by his name, and, in a plight for himself little short of starvation (to aid his only sister), he takes on him the humble and tiresome duties of a land-steward in a provincial family.—When we are bid to read 'The Romance of the Heart of a Governess,' we know, of course, that an angel is to be flung, for her probation, into a house full of gross, greedy, purse-proud people:—the mother to insult her,—the children to browbeat her,—the brutal son to follow her with coarse love. Such things have happened; but they do not always happen.—So, if this incomparable Maxime is to lose caste for awhile, it could only, we apprehend, be by novelist's connivance that the family into which he falls should be so peculiar in the quality of the thorns afforded to make a sensitive and susceptible heart bleed.—From the first, his position there is not ignominious so much as trying. He is plunged into the thick of mysteries as instantaneously as was *Jane Eyre* when she arrived as governess at the strange country-house, and heard the mysterious laugh in the garret-storey. The patriarch of the family eyes him with a look of dim recollection. The Creole mother, somewhat unnaturally afflicted, because she has no material troubles in life, from the first shows more disposition to treat him like a guest than a steward. Her daughter, the heroine, behaves with a fitful asperity, which indicates that the ancient strife between Love and Pride commenced from the moment when he crosses the threshold. For one so strong and refined as Maxime to fall in love with one so cynically vulgar as Marguerite is not in character. Her insulting inequalities of demeanour could only have reached a true gentleman (as we understand his nature) by placing him at once and for ever above the power of any possible influence.—Gratuitous affronts have little power over the noble-minded, save to set them apart from those committing them.—Here, then, we feel that M. Feuillet is untrue to the nature of his hero: though the untruth makes his story, as a love-story, all the more piquant. More probable, we fear, is the passion which so handsome and high-bred a youth inspires in the governess, and her malice on finding it returned to her as "not wanted."—Of course, Marguerite, the insolent heroine, is all but married to another suitor, who sues her for her money and acres. Of course, too, Fortune alights on the head of "the poor young man" at that precise juncture when every one's delicacy is racked to the utmost, and cannot, therefore, yield a single point:—since cowardice only gives way under torture!—How Maxime becomes rich, we will not tell,—heartily recommending every novel-reader to ascertain for herself.—Some of the secondary characters and sketches of provincial life are fanciful and poetical: in particular that of the ancient Breton gentlewoman, worn out by waiting on a lawsuit,—yet, in imagination, rich, bounteous, and devout, whose amusement and pursuit are to plan minutely the gorgeous church which she is to build when she wins back her fortune.—But we have said enough to direct readers of a certain class to this interesting French novel. It has become, we see, popular already, and been dramatized with great success at the *Vauclerc Theatre*.

*Home and the Homeless: a Novel.* By Cecilia Mary Caddell. 3 vols. (Newby).—'Home and the Homeless' is a confused, troubled, perplexed tangle of things and people,—with a certain dash of interest, but not a grain of possibility or probability. A great part of the scene lies in the purfews where "Old Fagin" and the "Artful Dodger" used to lurk; but the place would know them no more; and they would never recognize their companions. "Bill Sykes" and "Nancy" have their faint types here; but the whole is so evidently *rearranged*, that not "You ladies, you who fear the smallest monstrous mouse that creeps on floor," could under any perturbation, or for a moment, mistake the place or people as scenes in

real life. There is a serious purpose in the book, which is written from a Roman Catholic point of view, to show that Protestants, having nothing that is imperative on them to believe, are left to their own imagination for what is right and wrong, and for the means of doing or avoiding either; all the mischief is made to arise out of practical Protestantism, and all the good people who stand their ground are staunch Roman Catholics, who are taught "by authority." There are plenty of zealous Protestant books written to show that exactly the converse is the fact; so the Roman Catholics have every right to paint their own Lion. But speaking of 'Home and the Homeless' merely as a novel, we demur to having so much bad company introduced, who are not and cannot be painted to the life.

#### OUR LIBRARY TABLE.

*The Curiosities of Food; or, the Dainties and Delicacies of different Nations obtained from the Animal Kingdom.* By P. L. Simmonds. (Bentley).—That there are curiosities in human food is demonstrated by a single glance at any antique or barbarous bill of fare. Mankind has been wonderfully ingenious from its infancy in the concoction of edible varieties. Apart from baked human thighs in Feejee, and broiled fingers in Sumatra, there are sundry culinary fashions, still extant, which must be marvellously unintelligible to a conventionalized appetite. Not that it appears strange to eat ducks' tongues in China, kangaroos' tails in Australia, or the loose covering of the great elk's nose in New Brunswick. Not even that it is startling to see an Esquimaux eating his daily rations—twenty pounds in weight of flesh and oil,—or a Yakut competing in voracity with a boa-constrictor;—but who would relish a stew of red ants in Birmah, a half-hatched egg in China, monkey-outlets and parrot-pies at Rio Janeiro, and bats in Malabar, or polecats and prairie-wolves in North America? Yet there can be little doubt that these are unwarrantable prejudices. Dr. Shaw enjoyed lion; Mr. Darwin had a passion for puma; Dr. Brooke makes affidavit that melted bears' grease is a most refreshing potion. And how can we disbelieve, after the testimony of Hippocrates, as to the flavour of boiled dog? If squirrels are edible in the East, and rats in the West Indies,—if a sloth be good on the Amazon, and elephants' paws in South Africa, why should we compassionate such races as have little beef or mutton? for we may be quite sure that if, as Montesquieu affirms, there are valid reasons for not eating pork, there are reasons quite as unimpeachable for eating graffe, alpaca, mermaids' tails, bustard, and anaconda. If, however, the gentle reader cares to know what people, of all sorts and conditions, in every part of the globe, consume, in order to keep up their corporal prosperity, he will study Mr. Simmonds's very entertaining and attractive volume, compiled, as it has been, from a hundred authentic sources.

*Self-Made Men.* By Charles C. B. Seymour. (New York, Harper & Brothers; London, Low & Co.).—More than sixty short biographies are here, the larger number of subjects taken from that country of self-made men, America: though the English are also reminded of the origin and early struggles of their Arkwright, Brindley, Stephenson. The writing, generally, is not good: the theme being one which calls for nerve, temperance and simplicity of style. Feathers, laces and ruffles are the fit decorations of a Madame du Chatelet,—a Horace Walpole. "Self-made men" show best, we think, in the dignity of plain apparel,—which, though plain, need not therefore be Quakerish also. But some of the pages are marked with errors graver than those of florid epithet. We could specify offences against propriety, when the living are spoken of, the increasing frequency of which as means of making a book saleable, does not deaden our aversion to the practice. The gratification of curiosity about men of distinction by a thoughtless raking-up of the scandals and sorrows of their lives, tells badly on the reader—badly on the writer. This 'Self-made Men' offends less than many of its predecessors in this respect, but offence exists: and, as

such, is not to be passed over for the sake of the peace of society and the honour of letters.

*St. Paul's Cathedral: its History and Architecture; with a Description of all the Monuments.* (Arnott Brothers).—A sixpenny manual for country-cousins. The details are neatly put together; but the engravings are barbaric in their crude deformity.

*History of the Rise and Progress of the Iron Trade of the United States, from 1621 to 1857; with numerous Statistical Tables relating to the Manufacture, Importation, Exportation, and Prices of Iron for more than a Century.* By B. F. French. (Wiley & Halsted).—The object with which Mr. French compiled this work was not only to furnish the statistics of the American Iron Trade, but to attack "the free-trade principles which have crept into" United States legislation, "and produced those financial convulsions which have, from time to time, brought ruin upon this branch of American industry." Accordingly, the preface is neither more nor less than a Protectionist argument ranging through the tobacco, wheat, cotton, and provision trades; and of such a colour that middle-aged politicians in this country will immediately recognize its origin. However, the bulk of the volume is practical rather than controversial. It describes the extent of iron produce in North America, and the working of United States mines from the earliest period,—the days when "the officers of several of His Majesty's dockyards reported that the American iron was superior, in every respect, to the best Swedes iron." Such a compilation, as a matter of course, can have little interest, except for special readers.

*Shahmah in Pursuit of Freedom; or, the Branded Hand.* Translated from the original Shaviah, and edited by an American Citizen. (Low & Co.).—Shahmah, the superhumanly-magnificent Kabyle chief, writes very much in the tone of an abolitionist pamphleteer. It appears that "his mother was a Frankish woman;" that he was sold as a slave in Algiers; that he laboured as a serf in Bohemia; and that he went, with his Shaviah eyes, to study United States institutions. The fact seems to be, that some "American Citizen" has determined to hit hard at his southern countrymen; and, with this purpose, has borrowed a turban, a dialect, a burnous, and a fuliginous pair of mock-Oriental eyes. Shahmah is shocked in the New World by the bad manners of freedom, and the wantonness of slavery. "The crimson scorpion of the South" is a horror to him; a hundred fantastic figures play their antics upon the horizon of his philosophic view; but gradually he falls in with the New Orleans interests, and all the stock-in-trade of abolitionist sympathy is brought out. He visits the slave-market; he sees the shameful whipping-post; he hears the sound of the lash; he is sickened by female shrieks,—and he is very natural and irrational in his indignation. A book so obviously artificial, and, at the same time, so elaborately melo-dramatic, can be but of little service to the cause it proposes to champion.

*Martin Rattler; or, a Boy's Adventures in the Forests of Brazil.* By R. M. Ballantyne. With Illustrations. (Nelson & Sons).—Boys are "doing" the world with a vengeance, especially in Christmas volumes. They beckon us to every quarter of the globe,—to China and Siberia, to Japan and Brazil. Mr. Ballantyne has already conducted them through the Fur Regions of the Far North, besides relating tales of the Esquimaux and the Pacific Islanders. He may, therefore, be counted among winter favourites,—for his books come with the red-breasts, and are equally cheerful. His Martin Rattler begins life as an unruly fellow, but improves as he grows older, especially when he gets among the Brazilian forests—all desolation and beauty. There he learns ever so much of natural history—as the readers of his adventures may also do if they please—and witnesses some remarkably curious scenes, which, if not warranted by reference to Humboldt, are, at least, described in minute detail by Mr. Ballantyne, who is always cheerful, entertaining, and instructive.

*Paul Blake; or, the Story of a Boy's Perils in the Islands of Corica and Monte Christo.* By Alfred Elwes. (Griffith & Farran).—In this voracious





way, for their reception, the whole of the colonnade in front of the Museum.

Among the risks and inconveniences to which the antiquities are exposed under the present inadequate arrangements, must especially be noticed the possible irreparable injury from the frequent moving to which they are subjected. Cracks in the ancient marble become enlarged, pieces are broken off; and, notwithstanding the greatest care, the shaking to which they are liable renders the removal of such works from place to place a proceeding of extreme danger.

It may be observed, that the study of archaeology and of the history of the various ancient schools of sculpture, can only be carried on with advantage where the examples for reference are of easy access, and where the various objects which are the foundation of those studies can be directly compared with each other. It is felt by scholars, and students of antiquity, especially, that the close association of examples of sculpture of different periods and schools,—whether they consist of marble or bronze statues, *reliefs*, busts, coins, or other objects,—whatever their class,—is indispensable for the proper and useful prosecution of their inquiries. Any division or distribution of such works in different and distant localities is to be deprecated; and, therefore, in earnestly pressing upon the Government the expediency of taking such measures as may seem fitting for providing, in the first place, for the safety and preservation of the valuable monuments we may possess, the hope may, at the same time, be expressed, that such extensive accommodation may be afforded as may include or combine all these works in one accessible collection.

Without, in the slightest degree, underrating the importance of other portions or departments of the national collections preserved in the Museum, it requires no argument to show that sculptured monuments claim peculiar consideration; and that some sacrifice must be made somewhere of space now occupied by different classes of objects in favour of works which, like those under review, necessarily require a large extent of surface on floors and walls for their proper exhibition, substantial material accommodation, on account of their bulk and weight, with room left to be made available for any future acquisition of the kind. Gentlemen interested in the scientific collections contained in the Museum have already addressed the Government upon the subjects of their peculiar studies and care; and scholars, men of letters, archaeologists, and artists, are equally bound to direct the attention of the authorities to the pressing want of accommodation for the objects especially connected with their pursuits—objects of the highest value, as monuments of the past history of civilization—productions of the most striking excellence, as specimens of refined and beautiful Art—and, moreover, works that, if now lost or injured, cannot be replaced.—

BRAYBROOK  
WILLIAM TITSE  
JAMES FERGUSON  
C. L. EASTLAKE  
C. E. COCKERELL  
W. MULREADY  
GEORGE JONES  
JAMES YATES  
E. LANDSEER  
RICHARD BURGESS  
W. CALDER MARSHALL  
S. A. HART  
A. W. COPE  
JOHN P. KNIGHT  
RICHARD REDGRAVE  
H. W. PHILLIPS  
ALFRED ELMORE  
F. W. PICKERSGILL

RICHARD WESTMACOTT  
JOHN HENDERSON  
GEORGE RENNIE  
C. D. BEDFORD  
ALBERT WAT  
CHARLES BARRY  
CHARLES E. LONG  
AMBROSE POYNTER  
A. H. LAYARD  
DAVID ROBERTS  
F. C. PENROSE  
CHARLES LANDSEER  
T. L. DONALDSON  
P. MACDOWELL  
A. COOPER  
J. S. WESTMACOTT  
THOMAS CRESWICK  
WILLIAM HOSKING.

#### COUNTRY DWELLINGS FOR TOWN LABOUREES.

Edon Chambers, Liverpool, Dec. 8.

THE following Propositions and Inferences, with the illustrative Notes, touching the provision of Country Dwellings for Town Labourers, with special reference to the Town of Liverpool, are abstracted

from a paper to be read before the Statistical Society of London next week, Dec. 21st:—

#### Abstract of Propositions.

1. That nearly all our large towns have been formed, and are maintained, by the demand for town labour bringing and keeping there the labourers who supply that demand, together with their families.

2. That, of the whole number of persons thus brought into and retained in such towns, only a small proportion (say not more than one in five) is there required, or there employed, in the capacity of an effective labourer.

3. That, as a rule, men are wanted for town-work, and their wives, female relatives, and children are not; and the men, when sick, or otherwise disabled, would, in general, be better in the country than in the town.

4. That thus, for every effective labourer retained and maintained in such town, several (probably four) other persons are also kept there, and have to be provided with fit habitations, including air, water, and sewage.

5. That repeated efforts concur in revealing great practical obstacles to the provision of fit habitations for the greater part of the population of such towns, within the towns themselves.

6. That excepting to secure a due provision of food during the day, the labouring man does not now need to communicate with his family from the morning till the evening of any working-day.

7. That due provision of food could be readily made without any such communication.

8. That ready access to a rural district on Sundays would in all probability, beneficially affect the condition of all working men to whom it is not now available.

9. That women and children resident in densely peopled towns endure at least an equal share (with men) of the evils now incident to excessive density of population; and that the greater part of what is suffered from this cause, by male labourers in town, is caused by their remaining in the town at night.

10. That cheap and rapid means of communication, by railway, for passengers between all such towns and the neighbouring country within a radius of (say) twenty miles, are now, or might speedily be made, available.

11. That some of the most effective obstacles to providing fit habitations for labourers of the lower classes in towns exist in a much less degree, or might be altogether removed, in the country.

12. That light and healthy occupations for women and children, not inconsistent, as to the women, with the duties of a mother, or, as to the children, with school education, already offer themselves, and are increasing in extent, in the country districts immediately surrounding all our large towns; and that, in particular, the increased application of capital and machinery to agriculture is by making clean land in spring and large crops in autumn at once more desirable and more attainable, and by increasing the demand for, and the profits from, market gardens, largely increasing the demand for light labour in weeding and other similar processes, and so is offering out-door employment of the healthiest description, at intermittent periods, but in the finest seasons, to increasing numbers of women and children.

#### Inferences.

1. That the retention of a large portion of the non-labouring part of our present town population in the towns (even during the day) is not only undesirable, but is rapidly becoming no more necessary than would be the retention of an equal proportion of non-combatants in a military camp; and that a further proportion might be removed from the town at night.

2. That this part of the population might be induced, by a judicious display of the resulting advantages, gradually to migrate to suburban villages, properly constructed, in the vicinity of railway stations existing or to be formed for the purpose, and readily accessible from the neighbouring towns.

3. That, independently of the saving in medical attendance, loss of time by sickness, funeral ex-

penses, and all the other forms of suffering and expense incident to the constant violation of the sanitary laws now in some sort forced upon the poor dwelling in large towns; but avoidable (and to a great extent actually avoided) by the same class in the country, the cost of conveyance to and fro, for the working members of such families, would, probably, be more than covered by the additional earnings of the women and children.

4. That as a large proportion of the crime committed in towns is traceable solely to the presence of a dense labouring and poor population at other hours than those commonly employed in labour; and as all municipal expenditure is more or less increased by the same cause, it is probable that the burden of local taxation (considered generally) would be rather diminished than increased by any such re-distribution of the town population.

5. That in particular, *juvenile crime* might thus be largely prevented; the criminal tendency, where existing being, in the country, far less fostered, either by temptation or by evil example.

6. That the health-of-towns question, being thus reduced within a compass more nearly commensurate with existing means, might be the sooner and the more satisfactorily solved.

7. That agriculture would be served by an increased and well-distributed supply of labour; and by the conservation, in cottage middens, of a large quantity of the best manure, now sacrificed in the effort, hitherto vain, to maintain effectually the sewage of our densely-peopled towns.

8. That the railway interest might thus be served by the gradual opening of a new, permanent, and an ever-increasing source of traffic.

9. And lastly, that the rapid growth of our town populations, which is already involving us in social problems of the most painful and perplexing character, might thus be turned into a new channel, in which many of these problems would immediately find a natural and complete solution.

I am aware that these propositions and inferences have little or no claim to originality. Indeed, I am glad to think that most of them are familiar enough to be entitled to ready and general acceptance. For the agricultural section of them I can myself vouch, on recent experience, of some five years, as a farmer of upwards of 200 acres of land within ten miles of Liverpool. It is well known that the town-labourers who can afford it, are already doing their best to effect, for themselves, the very change here suggested for those who cannot. *Cannot*, I mean, at present. But is it certain that this want of power, on the part of the town-labourers who earn from 15s. to 25s. per week, is more than apparent, or, if real, is not dependent very much upon the will of the classes employing these labourers?

Show these men cottages in the country, such as I have supposed, readily accessible, and combined with an increase, not a diminution, of the other necessities and comforts of life, and I am persuaded they would take advantage of them—much to the advantage of themselves and everybody else. Imitation, and expediency, have effected far greater changes. Of course the change would be gradual, as all such changes, to be permanent and beneficial, must be; but once begun, this would be no subject of regret. Existing interests would have the more time to accommodate themselves to the effect; and, as all parties would be left free to act upon a sense of their own interest, none would have, at any stage of the process, a right to complain. Doubtless all this Society can do, in any event, is to draw the attention of the parties concerned to the movement towards suburban, in lieu of urban, residence,—already so general, and so significant, among all but the lowest classes of town-workers; and to the national benefits resulting from it; and thence to the apparent expediency of all such steps, by whomsoever taken, as, by removing obstacles to the adoption of a similar movement by the lowest classes of town-workers, may help to make the change, already so well begun, more general, and hence more widely and speedily beneficial.

J. T. DANSON.



## OUR WEEKLY GOSSIP.

**The Chair of Natural History in the University of St. Andrew's** is about to fall vacant. Candidates for the post must apply before the 5th of January next.

The colossal lion has arrived at the British Museum. It is still in its case in the court-yard, and will so remain till the *glass box*, for the reception of this and other expected antiquities from the East and Carthage, is completed, and the noble front of the Museum turned into the likeness of a tinker's street in Whitechapel.

A collection of books, prints and manuscripts, illustrative of London City, made by the late Mr. S. Gregory, of the Lord Mayor's Court Office, was on view yesterday (Friday), at St. Martin's-le-Grand. The collection is miscellaneous and valuable. The best portions of it relate to the history and personality of the Clothworkers' Company, of which Mr. Gregory was a freeman. These papers are contained in eighteen volumes, and are bequeathed to the Guild. Better, we think, have given them to the British Museum. We trust the Guild will have them calendered and publish a catalogue. A list of Lord Mayors of London, from the Restoration downwards, is complete, with autograph of each. Much trouble has also been given to the lives of City Chamberlains and Records,—for the most part men of pre-eminent obscurity. Then, we have books of tickets for City dinners—some pretty, some merely curious—with the names of Hogarth and Bartolozzi on them as draughtsmen. A few pageant-books, not of the best dates, and other miscellanies, make up a collection that should be kept together for City uses. The hand of the auctioneer is, however, upon them.

Nearly 8,000 copies of Dr. Guthrie's new volume of 'Sermons'—published by Messrs. A. & C. Black—were sold to the trade on the day of publication.

A reader sends us a slight, but character-like, correction relating to Beckford's monument:—

"Baywater, Dec. 15.

"On reading your *critique* of the 'Memoirs of Beckford,' I notice a slight inaccuracy in the quotation from his monument, which renders the passage unintelligible. Having seen his tomb many times, the question would always present itself to my mind, what could be his hope? The sentence should read thus:—

Enjoying humbly  
The most precious gift of heaven,  
Hope.

You have it 'heavenly hope.' I often saw Beckford in my youth, and was once a witness to his almost ungovernable rage, when a Newfoundland dog belonging to my father snapped at one of his dogs as their paths crossed. Beckford was some distance in advance, but hearing his dog cry out he rode back with the utmost haste, and looked as if he could have annihilated—yours, &c. J. S."

The fifth annual meeting of the United Association of Schoolmasters will be held at the house of the Society of Arts, on Monday and Tuesday, the 27th and 28th of December, 1858.

Sir Walter Trevelyan, Bart. has placed 100*l.* at the disposal of the Council of the Society of Arts, to be awarded as a prize for an essay on Marine Algae, as applicable for food, medicine and industrial purposes.

Mr. Herbert Fry has printed two photographs of Cromwell—one from a picture, one from the well-known cast after death. "The two together will make by far the best likeness ever published of Cromwell.—T. Carlyle." Such are the words printed underneath the two impressions. Unhappily the "two together" make about the most hideous picture ever seen; just the sort of thing to change a Roundhead into a Cavalier on the spot. The dead face is, indeed, not wanting in a stern nobility, despite the clotted hair and ghastly hue. But the life picture, described as from a miniature by Cooper, is perfectly frightful—far more corpse-like than the other. How much of the cadaverousness and blotch should be charged to the photograph we cannot say.

The following note on variations of temperature

is from a gentleman who has made the subject a special study:—

"December 15.

"Some of your readers may be interested to know that the curve of mean daily temperature for the past month follows in a very remarkable manner the curve of mean temperature of every day of the moon's age for a long series of years. And also that, of the nine cold periods in any former November, as extracted by Mr. Glaisher, five are found to occur between new moon and first quarter, and the remainder at full moon and last quarter,—at all three periods in marked depression in the curve. I am, &c., J. PARK HARRISON."

Thomson's 'Seasons,' that charming book of school-girl poetry, has been put once more into the illustrator's hands—and has issued in a goodly and graceful shape from the presses of Messrs. Nisbet & Co. Rural life and summer scenes find easy work for Mr. Birket Foster's moonlight pencil. Mr. Wolf supplies capital studies of birds'-nests and tangled boughs. Mr. Pickersgill is at home among the figures. Altogether, this also is a very nice toy-book—one of the daintiest of the season.—The Messrs. Routledge have found another task for Mr. Foster—and one in which he shines with a dimmer light—in the illumination of a series of English odes and sonnets, chiefly from old poets. They are published under the title 'Odes and Sonnets Illustrated.' Shakespeare, Sydney, Milton, and the rhymers down to Wordsworth supply the texts—chiefly selected for what may be called their landscape qualities—or, perhaps, for the ease with which they were found to lend themselves to the draughtsman's capacities. The illustrations vary from small borders and head-lines to elaborate scenes, all printed in brown, pale, neutral colours. They are mostly commonplace and feeble.—Under the name of 'The Annual Gift Book' the proprietors of the *Illustrated News* of the *World* have gathered into a very handsome volume the portraits, with accompanying letter-press, given by them to their subscribers during the past year. These portraits appear, in the first instance, to be well chosen, and in the second well executed. The presentment of the Prince Consort is the best popular portrait we have ever seen. Lord Palmerston's, too, is singularly true to life, while at the same time it is a work of Art. Indeed, the whole series have very much above the average merit of contemporary galleries; and the volume which contains them may lie, for its season, on any lady's table, and then take its place with credit on any gentleman's book-shelf.

Mr. Hind, the planet-finder, makes a very necessary protest against the names given to the young members of our planetary family. He says:—"A few months since my attention was directed by Sir John Herschel to the inconvenience and confusion which are being gradually introduced into the nomenclature of the minor planets by the acceptance of names, easily mistaken either in speaking or writing for others belonging to planets previously discovered. I have been fully sensible of the liability to error or misapprehension thereby induced, and am desirous of recording a protest against any further continuance of what must eventually become a positive nuisance to those who are more particularly occupied with the observations and calculations bearing upon this numerous group of planets. Thus we have already:—Thetis, Themis; Lutetia, Lætitia; Iris, Isis; Vesta, Hestia; Pallas, Pales. It will naturally be the wish of every discoverer of a planet that his *enfant trouvé* should be known to posterity by the name which it has borne during his lifetime; but if the practice to which allusion is here made be suffered to continue much longer, there is certainly a probability that a day will arrive when, for the sake of their general convenience, astronomers will consign these troublesome names to oblivion, and substitute others less liable to engender confusion. This consideration alone, we might suppose, would prove sufficiently powerful to induce hesitation on the part of the discoverer before accepting any name likely to be objected to on the score of similarity with that of a planet previously found."

The obituary of 1858 must be lengthened by the name of Dr. Bright, distinguished by his many

services to the profession of medicine, as author, practitioner, and lecturer. He was in his 70th year.

Charles Macfarlane, a voluminous—not a luminous—writer, whose first book—of course a poem—dates as far back as 1820, and whose complete list of works astonishes by its mere extent, died on the 9th instant. For about eighteen months he had been a Poor Brother of the Charterhouse.

A new literary institution has been opened at Weston-on-Sea, under good auspices.

The Roman Catholic Colleges have forwarded to the University of London an objection of the following kind against examinations in Mental Philosophy:—

"That their grounds of objection to this regulation are, that it tends to exclude the Catholic body altogether from the B.A. degree at the London University, because Mental Philosophy, as studied by Catholics, is not a mere 'inquisitio veri,' or a history of opinion, but a 'demonstratio veri,' presupposing the dogmas of faith. That hence the conclusions of Catholics in philosophy are ruled by the articles of the Catholic faith so far as to render any theory inadmissible which in any way contravenes those articles."

This objection is accompanied by a hint, that if the University should persist, the Roman Colleges must *defiliate* themselves, if that be the word. We trust that the University will not change the course intended. It is altogether out of reason that any religious sect should declare a secular subject to be ruled by the dogmas of their faith, and should thereupon propose its exclusion from academical education. As well might they revive the old decision against the motion of the earth, and demand that astronomy should be eliminated. Perhaps an exemption might be managed for Roman Catholic students as to this particular subject; and certainly this is all that ought to be proposed. This compromise is so obvious, that it may almost be suspected the Roman Colleges stand out for exclusion of the subject, and will not accept a special exemption: they surely would have proposed the middle term, if it would have satisfied them. If we are wrong in this supposition, we should recommend them to communicate again with the University.

Count Montalembert's much-spoken-of pamphlet has lately been sold at Paris with the title printed reversed, 'Edmi'L Rus Tabld Nu,' par Ed Trebelmatnom. Masses of the pamphlet, we hear, were disposed of before the police got aware of the trick.

The restoration of the Church at Yainville is now completed; this church was built in the eleventh century, and is remarkable for the historical fact, that in it the Archbishop of Rouen gave his blessing to William the Conqueror and his Knights, before they set out to conquer England.

A very remarkable result of pisciculture has been lately obtained in the department of Meurthe (France), when from a small stream the enormous weight of 25,000 kilogrammes of bleak, equivalent to about 54,000 lb., was taken during the late season. The scales of this fish are used for making artificial pearls. By an ingenious process they are reduced to a kind of lustrous paste called *Essence d'Orient*, and the French artificial pearls are simply small hollow glass balls coated inside with this paste and filled with white wax.

M. Faye and M. Encke have lately had a long and interesting discussion on the resistance of ether to the motion of comets. M. Encke maintains that the ether acts as a resisting force, while M. Faye on the other hand holds that it is powerless in this respect.

The porcelain factory, at Meissen, has recently completed, according to an order received from Paris, the portraits of the Emperor and the Empress of France. They have been executed in medallion shape, with a rich porcelain frame, and are destined for the cabinet of the Empress. German papers pronounce these portraits as the finest works of Art which porcelain painting has yet produced.

A new translation of Goethe's 'Faust,' in French verse, by Alphonse Prince de Polignac (Lieutenant in the Imperial Army), has been announced at Paris. The author is said to have studied the German language well during his banishment from France, and to have begun this very translation before the walls of Sebastopol.

Hardly has Alexander the Second allowed to

NEARLY ten years ago we discussed the antiquarian view of the Macaber Dance, or Dance of Death, originating in the old legend of the Egyptian St. Macarius, immortalized by Orcagna at Pisa, and afterwards perpetuated by the series of horribly beautiful grotesques known as 'Holbein's Dance of Death.' How the bad Duke de Berry in 1468 adorned with



such a dance the Church of the Innocents at Paris,—how we sombre English imitated it at St. Paul's, and how Baile followed suit, is already well known, as is the fact that Chaucer and Piers Plowman in describing the Triumphs of the great Black King probably, though not certainly, drew their images from dramatic pageants of such triumphs, just as Shakespeare and Spenser were often obviously indebted to masques and dramatic processions, such as Ben Jonson afterwards planned so finely. Times of strong contrasts like the Middle Ages delighted in the bitter lessons written by monks on the yellow scrolls that emerged as trumpets from the long mouths of the skeleton *dramatis personæ* of cloister pictures. Pages on their way to errands of love stayed to catch a moment of frightened pleasure, just as now the street-boy snatches flying joys from the fluttering leaves of 'Robinson Crusoe' on the book-stall. The yeoman, his peacock-feathered arrows rattling at his side, stopped meditatively whistling before it; the heavy armed knight, bright and ponderous as a gold statue, reined up as he passed it, and thought of dead friends. In fact, it was the pictorial tract and sermon, the handbill homily of universal acceptance and interest. The Black Death and the Sweating Sickness burnt it into the popular mind,—it became a part of the European creed and the recognized type of symbolizing Death. It may have lent force and vividness to some of Shakespeare's mortuary images, just as by some strange elimination and growth his great pageant tableau of 'The Seven Ages' seems to have emerged from the figured pavement of the Cathedral of Sienna. Since then, it has filtered through a thousand poems. The Greeks and Romans playing with Death, partly from fear, partly from scepticism, personified it as the elder brother of Sleep,—as a genius weeping with a reversed torch,—as a butterfly released from its winter's husk. Death as it was they would not see. It was left for the Scandinavians to dream of icy hells and arctic purgatories—for the Saxon and Norman to imagine the burning prisons and the red darkness of the future Tophet,—just as the English Paradise is all sun and light, while the Arab Paradise is a place of flowers and the perpetual shade of the Tooba-tree, whose every leaf is a soul.

The horrible grotesque is entirely the creation of the Gothic mind, and is neither oriental nor modern. It was the natural vent of that thoughtful, sombre, truthful element of the Gothic mind which in this wild legendary procession rejoiced in tarring and feathering the incarnation Death, just as in the early Puritan legends it tarred and feathered, drubbed and discomfited the Devil. It laughed grimly, with earnest, rude mirth, at skeletons dragging along Popes by their purple robes down into the gaping pit. With the old untamed Norse ferocity they liked to represent the bony conqueror pashing the infant's skull with the drum-stick bone—to see him tripping up blind old men, scented duchesses, and blaspheming gamblers—tearing the miser from his bags, or shaking his rattling fingers behind the monk in his pulpit. That we all must die, and that Death conquers all, was the sentence they determined to pronounce in all dialects of the pictorial language. There were no violets blooming in mediaeval graves, no railed flower-gardens,—they invented no fine words to mitigate the horrors of our dissolution. Their dreadful legends of the vampire and their ghost stories show it. They did not call it a going to rest—a sleep,—but dwelt on it, morbidly, as Claudio did. Perhaps in a cold country the ghastly circumstances of damp and decay are more palpable and terrible than in the hot regions where the dead body turns so quickly into dust. To the Romans, who burned their bodies, death seemed a change and a mystery—not a struggle and a horror.

Antiquaries who delight in hobbies have created much learned confusion, kicked up much dust, and shed much ink by confusing the Death Pageant, or Old Mortality dance, proved to have taken place *par exemple* in Besançon Cathedral, July, 1453, with allusions to the mere painted dance in the churchyard of the Innocents, whose sarcophagian earth an Elizabethan poet alludes to in some witty verses. Now whether the skeleton's obvious type of Death was of Egyptian or Greek

origin it does not much matter, since we know that the monkish illuminators, delighting in the stern proof of their wisdom in forsaking a vain world, delighted as much in depicting the triumphs of the skeleton as the early Methodists did, without warrant of Scripture, in vulgar and material exaggerations of Hell. We can imagine the ghastly mummery passing through the gable-ended streets of our old cities. Death in every shape and everywhere triumphant to the dismay of maidens and the horror of children. Death dragging a chained Emperor—Death pulling off the Cardinal's red hat—Death beating the General with his own two-handed sword—Death robbing the Burgomaster—Death feeling the Doctor's pulse—Death with his arm round the Maiden's waist—Death leading the reluctant Child—Death beating the old Cripple with his own crutches. We can imagine the strange skull masks and dry dead hair, the tight suits of yellow ribbed with black and red. In this legend the Gothic love of the grotesque horrible—that instinct that made our tragedies bloodier than those of any nation, that make us love pugilistic bloodshedding, ghastly novels, and the full details of the last murder—here reached its climax. Truth, though horrible, is dear to us; the impossibly horrible of the French school of writing does not touch us. The monks thought it fair play for a good purpose to use Death as a bugbear and bogey to frighten men to heaven. For the same reason, all through the Bible they translated allegory *verbatim*. With all our admiration of the stern, grim humour of our country, and its hardy, unflinching moral, we must confess that the Skeleton cuts but a very clownish figure beside the beautiful Mohammedan conception of Azrael, the Angel of Death.

On the dance of St. Vitus and its connexion with the Todten-tanz Mr. Dibdin has some valuable remarks:—

"The circumstances that lead to Death, and not our actual dissolution, are alone of a terrific nature; for Death is, in fact, the end and cure of all the previous sufferings and horrors with which it is so frequently accompanied. In the dark ages of monkish bigotry and superstition, the deluded people, seduced into a belief that the fear of Death was acceptable to the great and beneficent Author of their existence, appear to have derived one of their principal gratifications in contemplating this necessary termination of humanity, yet amidst ideas and impressions of the most horrible and disgusting nature; hence the frequent allusions to it, in all possible ways, among their preachers, and the personification of it in their books of religious offices, as well as in the paintings and sculptures of their ecclesiastical and other edifices. They seemed to have entirely banished from their recollection the consolatory doctrines of the Gospel, which contribute so essentially to dissipate the terrors of Death, and which enable the more enlightened Christian to ride that event with the most perfect tranquillity of mind. There are, indeed, some exceptions to this remark, for we may still trace the imbecility of former ages on too many of our sepulchral monuments, which are occasionally tricked out with the silly appendages of Death's heads, bones, and other useless remains of mortality, equally repulsive to the imagination and to the elegance of Art. If it be necessary on any occasion to personify Death, this was surely the best accomplished by means of some graceful and impressive figure of the Angel of Death, for whom we have the authority of Scripture; and such might become an established representative. The skulls and bones of modern, and the entire skeletons of former times, especially during the Middle Ages, had, probably, derived their origin from the vast quantities of sanctified human relics that were continually before the eyes, or otherwise the recollection of the early Christians. But the favourite and principal emblem of mortality among our ancestors appears to have been the moral and allegorical pageant familiarly known by the appellation of the *Dance of Death*, which it has, in part, derived from the grotesque, and often ludicrous attitudes of the figures that composed it, and especially from the active and sarcastical mockery of the ruthless tyrant upon the victims, which may be, in a great measure, attributed to the whims and notions of the artists who were employed to represent the subject. It is very well known to have been the practice in very early times to profane the temples of the Deity with indecorous dancing and ludicrous processions, either within or near them. In imitation, probably, of similar proceedings in Pagan times. Strabo mentions the custom of this nature among the Celtic nations, and it obtained also among several of the Northern nations before their conversion to Christianity. A Roman council, under Pope Eugenius II. in the ninth century, has thus noticed it:—'Ut sacerdotibus ad ecclesiam occurrent, ne ballados et turpia verba decantando choros tenent ac decant, similitudinem Paganorum peragendo.' Cassiodorus mentions an ancient bequest of money for a dance in honour of the Virgin. These riotous and irreverent tripudists and caperers appear to have possessed themselves of the churchyards to exhibit their dancing foibles, till this profanation of consecrated ground was punished, as monkish histories inform us, with divine vengeance. The well-known Nuremberg Chronicle has recorded, that in the time

of the Emperor Henry the Second, whilst a priest was saying mass on Christmas Eve, in the Church of Saint Magnus, in the diocese of Magdeburg, a company of eighteen men and ten women amused themselves with dancing and singing in the churchyard, to the hindrance of the priest in his duty. Notwithstanding his remonstrances, they refused to desist, and even derided the words he addressed to them. The priest being greatly provoked at their conduct, prayed to God and Saint Magnus that they might remain dancing and singing for a whole year without intermission: and so it happened, neither dew nor rain falling upon them. Hunger and fatigue were set at defiance, nor were their shoes or garments in the least worn away. At the end of the year they were released from their situation by Heribert, the archbishop of the diocese in which the event took place, and obtained forgiveness before the altar of the church; but not before the daughter of a priest and two others had perished; the rest, after sleeping for the space of three whole nights, died soon afterwards. Ubert, one of the party, left this story behind him, which is elsewhere recorded, with some variation and additional matter. The dance is called St. Vitus's, and the girl is made the daughter of a churchwarden, who having taken her by the arm, it came off, but she continued dancing. By the continual motion of the dancers, they buried themselves in the earth to their waists. Many princes and others went to behold this strange spectacle, till the bishops of Cologne and Hildesheim, and some other prelates, by their prayers, obtained the deliverance of the culprits; four of the party, however, died immediately, some slept three days and three nights, some three years, and others had trembling in their limbs during the whole of their lives. 'The Nuremberg Chronicle,' crowded as it is with wood-cut embellishments by the hand of Wohlgemuth, the master of Albert Dürer, has not omitted to exhibit the representations of the above unhappy persons, equally correct, no doubt, as the story itself, though the same warranty cannot be offered for a similar representation, in Gottfried's 'Chronicle,' and that copious repository of monstrosities, Boissard and Belleforest's 'Histoires Prodigieuses.' 'The Nuremberg Chronicle' has yet another relation on this subject of some persons who continued dancing and singing on a bridge whilst the peasant tried to ride over it. The bridge gave way in the middle, and from one end of it two hundred persons were precipitated into the River Moselle, the other end remaining so as to permit the priest and his host to pass uninjured."

Further on the editor proves that dancing skeletons have been found depicted on Etruscan vases and on antique gems. To enter upon the claims of Holbein to the origination of 'The Dance of Death' is to plunge blindfold into one of the mud-diast antiquarian sloughs we know of. An old edition of the prints, dated Lyons, 1538, speaks clearly of the artist as dead. Now Holbein did not die of the plague till 1554. Mr. Otley stands up for Holbein, and thinks the artist mentioned as dead was only the woodcutter. To this Mr. Dibdin replies:—

"It were almost to be wished that this perplexing evidence against Holbein's title to the invention of the work before us had never existed, and that he had not been seized in the quiet possession of what so well accords with his exquisite pencil and extraordinary talents. Thus it is, that the person to whom we owe this stubborn testimony, has manifested a much more intimate acquaintance with the mode of conveying his pious ejaculations to the Lady Abbess in the quaintest language that could possibly have been chosen, than with the art of giving an accurate account of the prints in question. Yet it seems scarcely possible that he should have used the word *imagined*, which undoubtedly expresses originality of invention, and not the mere act of copying, if he had referred to an engraver on wood, whom he would not have dignified with the appellation of a painter on whom he was bestowing the highest possible eulogium. There would also have been much less occasion for the author's hyperbolical fears on the part of Death in the case of an engraver, than in that of a painter. He has stated that the rainbow subject, meaning probably that of the Last Judgment, was left unfinished; but it appears among the engravings in his edition. He must, therefore, have referred to a painting, with which likewise the expression 'bold shadows and perspective,' seem better to accord than with a slight engraving on wood. He had also seen the subject of the wine casks in its unfinished state, and in this case we may almost with certainty pronounce it to have been a painting, as the cut of it does not appear in the first edition, furnishing, at the same time, an argument against Holbein's claim: nor may it be unimportant to add that the dedicatory, a religious person, and probably a man of some eminence, was much more likely to have been acquainted with the painter than with the engraver. The dedicatory also stamps the work as originating at Lyons; and Frellon, its printer, in a complaint against a Venetian bookseller, who pirated his edition, emphatically describes it as exclusively belonging to France."

The writer's theory is, that Francis the First brought many Italian artists with him from Pavia,—that one of these, Repertius of Lyons, known as a rival of Holbein, began this series of Dances,—the Lyons publishers, after his death, employing Holbein to finish them. The engraver, Mr. Dibdin asserts, was Hans Lutzenberger, sometimes called Franck. The monogram, H. L., is found in the 36th cut.

We cannot say very much, or indeed anything,



for the Bible illustrations appended to this learned treatise. They are not ill drawn, but are wanting in all Holbein's sharp subtlety. They are dull and blunt, and occasionally feeble beyond description—feeble as the heading to a street song or a penny class-book. Still we delight to see our old friends. We see Death playing the hurdy-gurdy, and dancing with joy before Adam and Eve rushing from the sword of the warden angel. We see bands of Deaths drumming and trumpeting in a cloistered cemetery to summon thoughtless mortals. There is the grim Skeleton, disowning the unjust emperor,—he is the king's cup-bearer,—he is plucking off the hat of the simoniacal cardinal,—he is pointing out the square-cut grave to the stately empress,—he is dragging off the fainting queen,—he is taking the arm of the good bishop,—he is tearing at the ermine tippet of the reckless duke,—he is grappling with the abbot, and leading off the unprepared abbot. Crowned with flapping flags, or capped with mitre or jester's hood, Death appears perpetually through unexpected doors at the human masquerade. He stops the rich canon at the church-door,—he takes prisoner the stalwart baron,—he shakes his hour-glass over the dishonest advocate,—he snatches the staff of justice from the bribed judge,—he preaches behind the preacher,—he lights the priest with the vaticum,—he robs the mendicant friar,—he blows out the unheeded tapers on the altar of the guilty nun,—he buffets the old devotee towards the hungry grave,—he mocks the physician,—he holds a skull before the eyes of the rapt astronomer,—he drags the merchant from his fat bales,—he snaps the seaman's mast,—drills the riotous Switzer with his own lance,—cheats the old man into the open grave-trap,—throws a collar of bones round the neck of the vain countess,—crushes the tyrant noble with his own armour,—robs the pedlar,—slays the soldier,—tears the child from the poor man's fire,—comforts the beggar. What an anticipation of the Hogarthian feeling of the horrible grotesque reigns over this ghastly series! What fertility of mind is evident in the wide gamut!—what thoughtful exultation and delight in the subject!—what study for manners and costume of the Erasmanian age! The wealth of imagination is visible in the intense variety with which the subject is treated. Death is not the one unvarying, grinning, bony monster of the old song-books. He is shown us in a thousand occupations, now fiddling, now struggling with a demon for a gambler's soul, now armed with a bone beating down a soldier, now hammering at a drum and hurrying on a company of doomed pikemen.

The Bible illustrations were earlier and cruder works of Holbein. They were done with a wish to religionize Art before he left Basle for England. They were published at Lyons, another proof that 'The Dance of Death' might be his work. We cannot say much for their Art-interest. The figures are squat and short, the heads too large, the thought often poor,—the conception ludicrously feeble and commonplace, yet not devoid of a certain robust firmness, breadth, and sometimes grandeur. Nothing could be worse than 'The Deluge,' a square packing-case floating in a pond, and labelled *Archa Noë*,—or the ridiculous toy model of Ezekiel's visionary city. Daniel's prophecies are illustrated by printed labels, the recovery of Ahaz by two dial faces. Daniel's monsters are mere moon-calves in Holbein's young hand. The confusion of costume is extreme. Mixed up with Jewish robes are Swiss head-dresses and German-slashed hose. Expression there is none, and yet occasionally, as in the story of Nadab and Abihu, there is a sudden outbreak of fierce force in the way the painter laps the guilty men in great rolling swathes of fire. Holbein is amusingly daring in his reckless use of the old dial convention, we mean the conjunction in one picture of two distinct scenes, of which 'The Transfiguration' of Raphael presents the noblest and most ambitious type.

**FINE-ART GOSSIP.**—The medals of the Royal Academy have been awarded to William Holyoake, for the best Painting from the Living Draped

Model,—to Ebenezer Crawford, for the best Drawing from the Life,—to Charles Bell Birch, for the best Model from the Life,—to Frank Topham, for the best Drawing from the Antique,—to Sydney G. Cameron, for the best Model from the Antique,—and to Henry M. Eyton, for a Perspective Drawing.

The models sent in to compete for the Havelock Memorial have lately been exhibiting, according to a sensible custom derived from the French, in the Gallery of British Artists in Suffolk Street. Out of some thirty figures, chiefly modestly confined to mere portraiture, the arbitrators (for the public are only called in to give their verdict when the sentence is passed) have decided on Mr. Behnes's model, one of the simplest and manliest, if not the very best in a rather motley collection. Mr. Behnes has carefully caught the features of our modern Colonel Gardiner, at once the saint, hero and martyr—the Decius and short-lived Caesar of our Indian re-conquest. There—for we have the portrait busts of life-size to compare it with, besides the innumerable engravings that fill thrifty and patriotic shop-windows—is the broad, square forehead, slightly lined with care; the frank, yet thoughtful eyes, the firm mouth, the full, bold chin, the deep-furrowed cheek. Mr. Behnes has given us the hero-gentleman, unpretending, uninflated by success. He is in plain regimentals, without the sola topee that some ingenious designers have turned into an Athenian casque, throwing deep shadows as over the eyes of a Pericles, and without those high cavalry boots, that other wise artists have used to break the dull surface of the modern trowser. Mr. Behnes's Havelock has simply the short tunic frock-coat, the transverse webby sash, tasseled and looped at the side. One hand rests calmly on his sword, the other is gracefully and carelessly slipped into his sword-belt, the fingers dragging it out of the mere monotonous horizontal line that cuts the body into two parts. When we say that the figure is honest, manly, and yet dignified and heroic, we have said all that it deserves. The cloak, half fallen off, yet kept up by looping into the sword-belt arm, is gracefully conceived. We felt grateful to see no benevolent pelicans, trumpeting showman victories, no Amazonian charities. One sculptor has certainly represented our dead hero trampling on a Mansion-House turtle, which seems a gratuitous insult to the city of London,—and another, with a mystic depth we cannot fathom, yet intensely respect, has represented Havelock with his benevolent hand on the head of the Sphinx. Several ambitious, and we trust young competitors, introduce Havelock going through various phases of the sword-exercise,—we presume to encourage England and intimidate India. In other designs he is leading on troops, pointing insultingly at the spectator,—or looking glumly down at a tombstone shaped like the Bible. Palm-trees and cannon seem the favourite garnish for side-dishes, whether Havelock is shown us as the saving deliverer, the religious soldier, or the wise general.

The photographers have obtained the commodious rooms in Suffolk Street for the exhibition in January—their old and favourite locality. A rule, recently adopted by the Society, meant to exclude from future exhibitions all works previously exposed in galleries or shop-windows—a salutary, and indeed a necessary, rule—has been modified. Finding that some needless alarm had arisen among photographers in the country, the Council, by a formal resolution, have relaxed the rule, so far, at least, as regards the approaching exhibition. This course seems to us judicious as well as conciliatory.

The following corrects a typographical error:—  
"19, Portland Place, Clapham Road, Dec. 13.

"Will you oblige me by correcting a mistake into which you have inadvertently fallen. In your last impression, among your notices headed 'Fine Arts,' you speak of Mr. Barrett as the author of 'Shadows.' I am content to bear the infliction of the many imitations of that little book which have from time to time been published, so long as I am allowed to sign myself yours, &c., CHARLES H. BENNETT, Author of 'Shadows.'"

On the 17th of November a grand Exhibition of Paintings and works of Decorative Art, in con-

nexion with the South Kensington Museum, was opened in the City of Waterford, on which occasion the inaugural address was delivered by Charles Newport Bolton, Esq., of Brook Lodge. On Saturday, the 4th of December, William Christmas, Esq., of Whitfield, addressed the visitors. On Saturday, the 11th, the Rev. James Graves, Secretary to the Kilkenny Archaeological Society, gave his lecture on Celtic Art. The number of visitors on Monday evenings, when the public were admitted at one penny, was so great, that the committee have opened the rooms at the same sum on Fridays. Interesting lectures on Coins have been delivered by J. Humphreys, Esq., on Thursday evenings.

On Thursday Messrs. Foster held a sale of the reserved portion of modern pictures of Messrs. Hooper & Wass, containing works by Messrs. Faed, Goodall, Poole, Roberts, Webster, MacIise, and Herbert. The following are the titles of a few of the pieces sold, with the prices which they brought attached:—'Ariadne,' by D. MacIise, sold for 118 gs.; 'The Early Lesson,' T. Faed, 127 gs.; 'Fruits and Flowers,' T. Greenland, 81 gs.; 'Ruins of Elgin Cathedral, Morayshire, N.B.,' D. Roberts, 106 gs.; 'Hampton Court in the Time of Charles I.,' F. Goodall, 310 gs.; 'London, from Greenwich Park,' J. B. Pyne, 71 gs.; 'The Bathers,' D. MacIise, 67 gs.; 'Wild Landscape, with Boar Hunt,' J. Linnell, 86 gs.

We hear from Brussels that the picture of M. Alexandre Thomas, 'Barabbas at the Foot of Mount Calvary,' which was much noticed among the historical pictures at the Exhibition of 1857, has been purchased by the Belgian Government, and will find its permanent place in the Royal Museum, which possesses already another historical picture by the same artist, 'Judas wandering about in the Night of Christ's Condemnation, and arriving at the Spot where the Cross is being erected,'—a work which first founded the reputation of M. Thomas as a historical painter, and of which an engraving, by the burin of M. J. Franck, was offered to the public at the last Brussels Exhibition.

#### MUSIC AND THE DRAMA

**ST. MARTIN'S HALL.**—Handel's 'MESSIAH' MONDAY NEXT, December 20, under the direction of Mr. John Halliwell. Principal Vocalists:—Miss Banks, Miss Fanny Rowland, Miss Dolby, Mr. Montem Smith, Mr. Thomas-Tickets, 1s., 2s., 6d.; Stalls, 6d. New Subscribers will be entitled to two Extra Tickets for this Concert. Commences at 7.30.

**RÉUNION DES ARTS.**—Mr. WIENIAWSKI.—This celebrated Violinist will perform at the SOIRÉE MUSICALE on MONDAY, December 20, at 28, Harley Street, a Violin Solo and Two Quartets, by Mendelssohn and Beethoven, in conjunction with Messrs. Goffree, Schreurs, and Faure.—Vocalists:—Mlle. Louise Thelen and Herr Mengis. Pianist, Herr Sillas.—Non-Subscribers can obtain Tickets at Cramer & Co.; Boosey & Son's; and of the Director, Ch. Goffree, 61, Margaret Street.

#### NEW PUBLICATIONS.

*The Dream: a Serenata; written expressly by William Bartholomew, on the occasion of the Marriage of H.H. the Princess Royal of England with H.R.H. Prince Frederick of Prussia.* The music composed, &c., by M. Costa. (Addison & Co.)—We have already registered our judgment that Signor Costa's 'Serenade,' though music written for a particular occasion, has grace, elegance, and solid value enough to be welcome long after the bridal bouquets faded, and the Royal Lady passed to her new home in a strange land.—The publication in score of this composition strengthens such a conviction. The masterly ease, delicacy, and variety of the instrumentation are, of themselves, worth perpetuating; were the melodies less vocally elegant than is the case. The last chorus we like the least. The rhythm of ♩ accentuated, as here, lends itself with difficulty to English words,—a curiously popular though it be among composers; as during the week was to be heard in the *soprano solo* and chorus from Dr. Bennett's 'May Queen.' But whether the melody be English or Italian, it is hardly possible to deliver the words, so mated, without a *push* on particular syllables, in particular parts of the bar, which offends a nice ear.—The publication of Signor Costa's score is, in every respect, creditable to an English press; and attention should be drawn to it, since, whereas, ninety-nine out of the hundred of new English publications are merely so much rubbish, the laying down of which saps life and fertility

out of the soil of Music,—every score worthy of inspection which is published, not merely betokens and aids advance, but encourages fertility in creation.

*Album de Piano, 1859.* (Ewer & Co.)—This, so far as we recollect, is superior to last year's volume, though some of its "articles" are reprints. Herr Henselt's *Sérénade*, however, is new to us—gracious and easy. What is a "Schottisch"? Herr Wollenhaupt gives us a movement called 'Cordelia,' no more Scotch in style than *Lear's* daughter was German. Herr Pacher's *'Ave Maria'* is elegant. Dr. Liszt's *Andantino* has thought and form to a degree curious in such a resolute contemner of form as he. Crude harmonies, we suppose there must be, to vindicate the school at the head of which he has chosen to beat trumpet and drum; but excepting for these we cannot see why he should not write music, charming, reasonable, and individual. Mind and knowledge such as his are so scarce, now-a-days, that we cannot meet them in *delirium* without concern, nor note any more lucid interval without cordiality. The *'Album Blatt,'* a posthumous "*Lied ohne Worte*" by Mendelssohn, might have been written, by way of trial after the manner of Chopin,—and thus, apart from its tender beauty, is a veritable curiosity, as coming from the hand of one who elsewhere tried so hard to emulate Bach, and withal established a manner of his own. Herr Pauer and Signor Randegger figure handsomely in this book,—also a young writer from the Sister Isle, Mr. O'Leary, whose *'Romanze,'* besides constructive power, has in it idea; though that be like the ideas of other young men—

sad as night  
For very wantonness.

Here, too, are MM. Benedict, Heller, Kuhe, and Sculthas, all "dressed in their best,"—and Mr. G. Fesca, who in a *'Valse'* appropriates a commencement of one of Chopin's *Walzes* with a coolness, like the Laureate's *Earl*, "fair to see."—Enough has been said to prove that this Annual is really sterling, and, as modern music goes, of first-rate quality.

There have been few skilled musicians whose proceedings are more provoking and less gainful to all lovers of art than M. Meyerbeer. Operas only to be properly performed by a *tiptoe* strain on the energies of everyone co-operating—torch-dances, effective at Prussian royal nuptials, utterly useless everywhere else—part-songs, which once (possibly) in their lives can be sung in unimpeachable tune—make up a poor story of a life of creation, supposing the same kept distinct from a chronicle of success. "Genius bestows," is the great golden motto of the real artist: "Success exacts," is also a device which has its authority—for a time. Here are two of M. Meyerbeer's late vocal compositions. The first is—"*This house to love is holy*,"—"*Adieu aux jeunes Maries*"—*Serenade for Eight Voices*—the English version by John Oxenford, Esq. (Davison);—the difficulty of which is only equalled by its patchiness; and in which the vocal writing is so impure that vocalists will hardly find the practice needful to master it worth the trouble.—The second is "*The Lord's Prayer*"—"Pater Noster"—*For Four Voices Unaccompanied*. (Same Publisher.)—The entire fashion of this piece of music is quieter—less tormented—than that of the *Serenade*; possibly, however, not more real. The leading eight-bar phrase (admissibly used as a *burden*), is, after all, not a true melody. The shifts and evasions, in the later clauses of the Great Prayer, the expedients by which imperfect science is made to assume the aspect of too much science—are singular, but unmistakable. Neither the secular nor the sacred piece of music will travel far in this country;—but such restriction will, in no degree, constrain the curiosity and interest of those who are eager to partake of the new dramatic concoction which M. Meyerbeer has just put into the *caserole* of the *Opéra Comique* of Paris.

*School Songs: a Collection of Original and other Pieces.* Edited by the Rev. E. Thring, M.A., and Herr Riccius. (Cambridge, Macmillan & Co.)—We had occasion not long ago [*Athen.* No. 1611, p. 325] to speak in high praise of the sermons delivered by Mr. Thring, at Uppingham School. But the vocal teaching of the pupils cannot be good, if this handsome book, composed and arranged (as

the dedication sets forth) "for their pleasure and honour," reflects their accomplishments. The preface is darkly mysterious. "There is a tendency in schools," says the Rev. E. Thring, "to stereotype the forms of life. Any genial solvent is valuable." We fail to appreciate the value or geniality of the solvents which are put forward in solemn sequence to this fine definition.—English lads, if taught to sing, should have healthier words given to them than such wonders as the following:—

The shepherd moon on high  
To his cloud-lambkins calling  
Breathes forth his lullaby.

And what is the meaning of

There is a reaper, Death he hight?

The singers at Uppingham must have parsing exercises of their own, if "solvents" such as the above are to be solved.—It is true that, besides the above originalities, these 'School Songs' number an excerpt from Lord Macaulay's 'Ivy,' and the Laureate's 'Charge of the Light Brigade';—but neither poem is in the least fit for music. This the "late Concert-Master of Cologne," Herr Riccius, would have known had he penetrated himself with the spirit of English verse—a necessary preparation to the manufacture of "solvents" for English boys. But Herr Riccius is German in his disregard for voices,—not German as a sweet and national melodist. His tunes seem to us dry and wanting in idea: and among the other "solvents" provided for the youths of Uppingham,—is the word "*tops*" set as a dissyllable! This collection, in brief, is especially disappointing, considering the source from which it issues.—With it we may notice Nos. 6 and 7 of *Practice-Songs for Classes; with Notes on the Songs.* (Ward & Co.)—These are principally from German, one or two from American, writers: neither offering good practice for English classes. The Americans have formed such style as they have on the German model; and that in part-music we do not think good.—We may here also announce *The Standard Course of Lessons on the Tonic Sol-Fa Method of teaching to Sing*, by John Curwen (Ward & Co.),—and the *Sol-Fa Method of Singing at Sight from the Common Musical Notation, &c.*, by James Symmers (Glasgow, Hamilton).—In both we have teaching of a quality and an object which had no existence in England a quarter of a century since. No wonder that the choristers, who can sing at sight, may be numbered by thousands—in every English town of importance.

CONCERTS OF THE WEEK.—After having made a second absence from England of some dozen years' duration, Madame Anna Bishop reappeared at Exeter Hall, on Monday evening, without the slightest change in her ways and means—her appearance and her accomplishments—being visible. Her voice is just what it was when she sang in 'Loretta'; effective in a few upper notes and toneless in the middle and lower part of its register,—her style musician-like, in a certain tastefulness and animation,—her execution fair, without any remarkable ambition,—her articulation generally indistinct, though not unrefined;—to sum up, she is an artist attractive for a while, and in certain phrases, but, heard during the run of an evening, fatiguing. Nevertheless, supposing her to have kept up her practice in sacred music, Madame Bishop might be acceptable in oratorio, just now, considering the singular thinness of its *soprano* rank,—made up as it is of singers without voices, and of voices without singing power. For this, however, she does not apparently intend to try, having since her own concert figured nightly in the *programme* of M. Jullien, whose nights of promenade have now come to an end.—Signor Belletti sang at Madame Bishop's concert;—of all concert *bassi* before our public not merely the most conscientious—but, also, the best.

Mr. Ransford's Concert at the St. James's Hall, on Tuesday, was a "monster" entertainment. The Coldstream Band, the veteran Mr. Distin and his trumpeters, and Mr. E. Chipp on the organ (which, by the way, turns out but a poor instrument), did duty in place of orchestra; and the singers were many. Had we an English opera (not an opera in English) Miss Ransford's place

would be on the stage; since, besides singing well, she has that dramatic air which marks a vocation.—If Miss Laura Baxter can be prevailed on to lay aside that over-emphasis and solemnity of delivery foolishly thought indispensable to a low voice, she may become a valuable addition to our *contralto* singers.—This, by this time, might have been headed by Miss Lascelles, in right of her unrivalled voice; but she disdains to work,—and must be prepared to see less gifted sister singers carry away the honours.—Mr. G. Perren, too, should make more progress, for he has voice enough, and to spare,—and the dearth of tenors is notorious. Mr. Sims Reeves—who we hoped had beaten November—was singing excellently on Tuesday—to be again disabled on the following evening. Here, since some stir has been made in the matter of late (to which it is needless more particularly to allude), let us once for all, protest against the fancy which some appear to nourish,—that, whenever Mr. Sims Reeves is unable to sing, it means caprice. That there are some voices more liable than others to suffer from weather, is a fact obvious to every child; that there is no singer who prepares himself more assiduously to fulfil his public duties than Mr. Sims Reeves, we are satisfied. So long as the art lasts, however, there are people who will have a theme for nonsense.—A column more would hardly suffice to enumerate the other "component items" of Mr. Ransford's concert.

Mr. Hullah's concert at St. Martin's Hall, on Wednesday evening, was more than usually interesting. In the 'Lauda Sion' of Mendelssohn, was heard a new *soprano*, Miss Martin;—a young lady with a voice more strong than sweet, but extensive and well in tune. Her composure (this totally distinct from forwardness) was remarkable. Her occupation, we imagine, is marked out by Nature for brilliant display. Then a welcome variety to a choral concert was given by the performance of a Beethoven Symphony—the second in D. Grand works of this kind have a proper place, as relieving performances mainly made up of vocal music,—and Mr. Hullah improves as a conductor of them. Thirdly, came Dr. Bennett's 'May Queen,' which made a more favourable impression in London than at Leeds. There it was somewhat swallowed up by the pomp of the Festival. Here, the *soprano* air (by Miss Banks) and the bass song (by Mr. Weiss) were *encored*, likewise the tenor song;—the last, greatly to the credit of W. Wilbye Cooper, who had, at a very short notice, to do duty for Mr. Sims Reeves, and who, on this occasion may have found the chance, which the adage says, arrives once in every man's lifetime. His voice, as tenors must go now-a-days, is low, and somewhat of the surplurage hangs about it; but he sang thoroughly well, and should be encouraged by the recognition of this, to add to his style that which is wanting to it—something of lightness and flexibility.—Dr. Bennett was called for, and loudly cheered at the close of the concert.—On the same evening an interest was given to the concert of Mr. G. Russell, at Croydon, entitling it to notice here,—by his producing there some of the vocal and instrumental music of that deceased young English composer of promise, Mr. E. Bache.

On Thursday evening Mr. H. Leslie's Choir repeated Bach's Motett, and gave a selection of part songs. We are glad to note that the *programme* of the evening brought out some of the music of Ferdinand Ries, whose "*Rheinwein Lied*," varied, is one of the most brilliant pieces of the kind existing;—and who suffered, on the one hand, from his frequent imitation of Beethoven (whose best pupil he was), and on the other from his having written too much "for the shop." But there is still much music by Ries both for *pianoforte* and stringed instruments on every scale, too good and too individual to perish, and anything good and individual which takes our public out of the groove of fashion, be it classical or traditional, claims welcome.

Yesternight, at the 'Messiah,' at Exeter Hall, the Sacred Harmonic Society had to fall back on Miss Vinning as *soprano*,—however satisfactory a vocalist, next to inarticulate as a singer of words.—For St. Martin's Hall, Mr. Hullah has engaged Miss Banks, who, though bright



and fresh as a "May Queen," produces her voice in too mistaken a fashion to be welcome in the broad music of Handel. These things are not put on record to discourage or distress any one; but the time wants, and rewards, new artists,—and now is the time for honourable persons to aspire and to labour. That the tone of "the profession" is higher than it was no one conversant with musicians can doubt. Let the trouble taken by its members to fit themselves for its duties keep pace with this rise, and there is no fear for their future, neither for that of our England, which in the time of another "gracious Queen"—the *Oriana* of splendid memory—was a great land for music.

**HAYMARKET.**—Mr. Bayle Bernard has contributed a new three-act drama to the boards of this theatre. The piece has evidently been written for the company,—and includes in its cast, Miss Reynolds, Miss E. Ternan, and Mrs. Poynter, with Messrs. Chippendale, Compton, Clark, Rogers, Howe, and Buckstone. The principle of such compositions is, that the business shall be equally distributed; so that every member employed in its representation may have what is called a good part. The business of the playwright, therefore, is to provide a sufficient number of characters, and give to each a sufficient amount of talk: in a word, to produce a conversation-drama, in which the dialogue should be something smart, but the story of the least possible complexity. Such a drama was that which, under the title of 'The Tide of Time,' won the suffrages of a fashionable audience on Monday.

Time is the great innovator, whose gradual advances bring railways and manufactories into rural districts, to the ultimate discomfort of the resident gentry. One of these, a gentleman of Shropshire, a *Mr. Pendarvis*, is represented by Mr. Chippendale, who is thoroughly disgusted with the importance assumed by a *parvenu* neighbour, one *Mr. Spalding*, whose smoky chimneys and noisy workshops excite his indignation. But the pride of the aristocrat is destined to a fall. The son of Mr. Spalding is a young man of elegant tastes, and has rendered, moreover, to *Miss Mildred*, the daughter of Pendarvis, a service in a moment of peril in her continental travels; and this dangerous young man, under the *soubriquet* of Brown, is fated to render still further services to the old gentleman himself in the character of a visitor in the family. He wins his way, of course, with the fair *Mildred* (Miss Reynolds), notwithstanding he has for his rivals, *Sir Dormer de Brazenby* (Mr. Compton), an accepted lover, and *Molehill* (Mr. Buckstone), an aspiring one. The former is a speculative reformer, who talks about central ideas and the beauty of curvilinear arrangements, and who proposes to build London according to them;—nay, more,—to reconstitute the cerebral developments of the rising generation by a phrenological skullcap, that shall repress the animal propensities behind, and bring out the intellectual faculties in front. We thought the humour of this character excessively tedious, though quaintly enough interpreted by Mr. Compton. Another character, intended to be comic, was one *Miss Sabine Crick-howell* (Mrs. Poynter), who has a sufficient notion of family dignity and a stiff style of manners that render her unconsciously ridiculous. Well; all these persons are put to the right-about by the failure of the county bank, of which Pendarvis is a director; and Brown, *alias* young Spalding, undertakes the investigation of the accounts, and otherwise saves Pendarvis from the resulting misery. He likewise lectures Miss Mildred on the real earnest duties of a thoroughly domesticated wife, and so far succeeds, that, at last, she heroically resolves on making a pudding, whereby she manifestly qualifies herself for a matrimonial partnership with her instructor. Notwithstanding some impediments in the shape of foolish anonymous letters, the prior claims of Sir Dormer, and the modest essays of Molehill, this result is at last secured,—Pendarvis himself being eager to join the hands of his daughter and the son of his once-supposed enemy, to whom he has been indebted for so many benefits.

The prosperity of the piece entirely depends on

what the characters say,—not on what they do. Their talk is all on the topics of the time; and there is also much about philosophy, science, and art. The sentences are pointed, and are sometimes even witty; but the general impression is faint and incomplete. The dialogues and discussions proceed, however, smoothly enough; and, with careful enunciation, are sufficiently intelligible to awaken interest. But the main attribute of the work is that of safe mediocrity,—not of a triumphant masterpiece. It is inferior in dramatic power to the author's previous productions.

**SADLER'S WELLS.**—'The Wheel of Fortune,' by Cumberland, though artificial in its tone, conventional in its characters, and common-place in its story, is yet a comedy put together with such stage-skill, that it has been found a convenient vehicle for a distinguished actor, in the personation of its hero, *Penruddock*, to show occasionally "the triumph of his art," and is favourably associated with the name of John Kemble, the original representative of the part. Mr. Phelps, on Saturday, tried his skill with the Ulysses bow, and came off, at any rate, second best. The misanthrope in his hands is a middle-class gentleman, of somewhat rough exterior and abrupt manners, who, having been crossed in love, considers himself entitled to brood over his wrongs in a cottage for twenty years, and by that time has so habituated himself to the morose feeling of resentment, that, when the opportunity arrives, he can scarcely refrain from wreaking his revenge on the offender. There is in Mr. Phelps's portraiture of the world-hater no aristocratic pride, no personal sense of importance,—but only the pain that would naturally be felt by an amiable man who had been wounded in an affair of the heart by a thankless acquaintance. There is no insane excess of sentimentality, but such a rational appreciation of the injury received as might have found relief at a much earlier date. We are not, therefore, greatly afraid that his vengeance will really fall upon those who stand apparently in danger of its explosion. Passion has too little interest in the motive to raise any difficulty against the possibility of repressing it at any moment. It is not, therefore, on any high tragic element that Mr. Phelps depends for his success in the assumption (for successful he is, and eminently so);—there is no terror in his threatenings,—there is nothing but the pathos of suffering seeking relief in temporary anger and acerbity.

We believe that the character, fairly examined, affords no more than this:—and the author has not, either in the circumstances of his plot or the force of his language, supplied the materials for a more theatrical development. Mr. Phelps has, therefore, with whatever sacrifice of effect, kept strictly within the limits of the natural, by the conception which he has formed, and his mode of execution. Though never terrible, yet he was touching; and the involuntary tear testified to the truth of the actor's instinct. There was nothing of the heroic, for the stunts had been neglected, and the man stood upon his own natural legs; but if we missed the classical elevation, we were no less pleased in recognizing the humanity that brought the character within the range of humbler sympathies.

The entire comedy was admirably cast. The part of *Sydenham*, which is one of the ticketed and labelled class, was ably performed in the good old style by Mr. H. Marston. Mr. Ray's ex-governor, *Tempest*, was decidedly good; and Mrs. Young's *Emily* remarkably lively and facile. *Sir David Dav*, the Welshman, was nicely done by Mr. Chester; and Mr. Williams's lawyer *Weazle* was appropriate. With the advantage of such a caste, this comedy is likely to maintain its place in the stock list of the management.

**MUSICAL AND DRAMATIC GOSSIP.**—Miss L. Pyne and Mr. Harrison commence their opera proceedings in English on Monday next, with Mr. Balfe's new opera 'Satanella.'—Mr. Gye, at the same time, announces that his Italian season will commence on the 2nd of April next, thus officially denying the rumours relating to the *Royal Italian Opera* which come in every

Christmas time as regularly as "The Waits," for no other purpose than to influence the engagement-market. This year they have been more precise and damaging than usual.—With regard to the operas which are to happen at Drury Lane, rumour is also busy, mentioning among other artists who may take part in them, Madame Viardot, Mr. Sims Reeves, and Signor Badiali.

In the election of its new members, the *Philharmonic Society* follows the downward tenor of its way, which it has for some years taken. The gentlemen chosen are Mr. James Bennett and Mr. George Forbes,—and this while such artists and professors are in England as Mr. Sims Reeves, Herren Molique, Halle, Pauer, Signor Garcia, and a score besides who could be named, as having higher musical claims than the two estimable men selected!

It is stated that the statue of Handel, which Herr Heidel has been commissioned to execute for Halle, has been modelled, so far as the features are concerned, from Roubiliac's familiar statue in Westminster Abbey.

We perceive that the appointment of Mr. Douglas Thomson, as Professor of Elocution, has just been made at our Royal Academy of Music: and that a lecture has been delivered on the subject. To be of use, lecture should be followed by lesson.

On the 3rd of this month the frequenters of the *Tribunal de Commerce de la Seine* were regaled by having no less popular a personage than M. Mario brought before them as a defaulter,—his manager, M. Calzado, suing him for damages. The fascinating tenor met a call to sing in 'Rigoletto' the part of *The Duke* with a refusal, and was thereon brought before the Court. Signor Mario's plea was that certain parts did not suit him so well as they did twenty years ago,—and that in 'Rigoletto' he was obliged to sing the *Duke's* music half a tone higher than it is written, to accommodate the voice of Madame Frezzolini, who—not being so young as she was twenty years ago—is now compelled, by the impaired state of her voice, to transpose her music higher. Evidence more whimsically contradictory than this could not be brought before the Diapason Commissioners. The end of the trial was, that Signor Mario was heavily fined, with costs. He has since, we observe, been singing in 'Rigoletto,' from which it would seem that he has settled his quarrel—with the management and the pitch!

We are instructed, by foreign journals, to believe that Signor Verdi's 'Simone Boccanegra,' which failed, utterly, at Venice on its production there, has been cordially received at Naples. Distrusting foreign journals, as experience compels us to do, we must not forget that a similar fate attended Signor Verdi's 'La Traviata,' and, hence, that the news may be true.

Once more is Signor Rossini in the newspapers! A more pitiful part was never played by musical giant than the one he has chosen; of producing nothing,—jesting with every one's good faith,—yet perpetually tumbling up before the public, like the Christmas *Clown*, with "Here we are again!" That he has been writing of late—more or less—seems something like a fact:—now, six melodies for a *mezzo-soprano* voice (on the same set of words!) which have been heard in private, but are not to be published yet;—now *solo* music for the horn of M. Vivier, which M. Vivier (who is as great a genius, and as little of an artist, as any musician extant) does not play—else, why should we not have heard it long ere this!—now, an *aria* for a *prima donna*, which, again, is as mysteriously held back as those capital new plays which, in the days of the management of the great tragedian, were (so the joke ran) "quite too good to be brought out just at present." M. La Fage now asserts in this week's *Gazette Musicale*, that Signor Rossini has been writing his *Opus 2* for the pianoforte: this consisting of a *suite* of four pieces—No. 1. a Prelude,—described as well developed and picturesque,—No. 2. a *Tarantella*,—No. 3. a *Waltz*,—No. 4. in a stricter *quasi-fugato* style. The great beauty of these pieces is vouched for on the same authority; so that, we presume, they have been heard and exist. It by no means follows, however, that they will be heard of or seen further in print, save as yet one more of those ceaseless advertisements, by which



the greatest living genius of music and the most reckless trifler with an immense reputation, perhaps, who ever existed,—manages to irritate and tantalize public curiosity.

# MISCELLANEA

**Hind's List of Comets.**—Is there anywhere a similar list of eclipses, and where and at what hours visible? If not, pray urge the editor of the 'British Almanac' to furnish us with one. They would enable us to test the accuracy of many historical writings. For instance:—Dr. Latham ('Ethnology of British Islands,' p. 130) seems to question altogether the authority of the Anglo-Saxon Chronicle. One of his reasons for questioning it is founded on the account of A.D. 595. Now, in the years 538, 540 we find such entries as these:—538. This year, fourteen days before the kalends of March, the sun was eclipsed from early morning till nine in the forenoon. 540. This year the sun was eclipsed on the 12th before the kalends of July, and the stars showed themselves full high half-an-hour after nine in the forenoon. Many other eclipses are mentioned, both of sun and moon. Comets are mentioned in the years 678, 729, 892, 975, 995, 1066, 1106, and perhaps others. Some of these may be Halley's; and the one of 975 may be that, with a period of about 292 years, which appeared in 1264 and 1556, and whose return is expected, by some astronomers, before the year 1860. In other cases (apparently) auroral boreales are mentioned, mock moons, &c., high winds, and high tides: if these can be verified on independent authority, it would sustain the credit of the Anglo-Saxon Chronicle, whether as a register or compilation as a source of history.

E. G. R.

**Recovery of Waste Places.**—A Home for Homeless Boys in St. Giles's has been recently opened, at No. 8, Great Queen Street. The premises have been adapted to the purpose at a cost of 840*l*. The dormitory will accommodate 150 boys: the first-floor has been turned to account as a school and lecture-hall, while the ground-floor provides space for workshops, where, under suitable instruction, trades, such as carpentry, tailoring, shoe-making, wood-chopping, &c., are taught, so that when the boys are ready to leave the institution a living may be gained. Cleanliness has also been provided for; a former store-room for wood has been converted into a lavatory, and an old sawpit, now enlarged, provides an excellent swimming bath. The good work thus indicated was commenced three years ago in the vicinity of the notorious Church Lane, where a shed was rented, and where the experiment was tried of converting young roughs into useful members of society. The result has been satisfactory. Some have found employment in England; while 200 have emigrated to the colonies, and from the correspondence kept up between such and members of the committee it is proved that practical measures carried out by practical men prove successful. We learn that the average term required to qualify the boys for profitable employment is 14 months: in the mean time the proceeds from the sale of the work of the more advanced partly support them. The committee are, however, under heavy engagements, the rent alone of their new premises amounting to 300*l*. per annum. A visit to the institution will afford much gratification.

**Incomplete Reprints.**—Your Correspondent 'C,' who complains of the inaccuracies in Routledge's reprint of Disraeli's 'Curiosities' is not the only purchaser of that publisher's 'complete editions' who has reason to question the correctness of the statement. Some time since I procured Routledge's edition of 'Bloomfield,' advertised as 'complete.' On cutting the leaves I found that many of the minor poems, and those some of Bloomfield's best,—as 'Shooter's Hill,' 'Barnham Water,' &c., poems which are not wanting in every little shilling edition,—are not in the volume advertised for three; and when on the title-page I read what I do about completeness, am I to blame for being discontented, since it was through my partiality for these very poems that I ordered the book?

B.

TO CORRESPONDENTS.—J. P. D.—V. V.—R. W.—A Subscriber—Spero Meliora—E. G. R.—R. T.—J. S.—G. E.—received.

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